

MUSIC EDUCATORS JOURNAL

Formerly Music Supervisors Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE, 64 E. Jackson Blvd., Chicago, Ill.

Divisions

(Comprising the Music Educators National Conference)

California-Western Music Educators Conference
Eastern Music Educators Conference
North Central Music Educators Conference
Northwest Music Educators Conference
Southern Music Educators Conference
Southwestern Music Educators Conference

Auxiliary Organizations

National School Band Association
National School Orchestra Association
National School Vocal Association
Music Education Exhibitors Association

Affiliated Organizations

(State Units)

Arizona School Music Educators Association
California—Bay, Central, Central Coast, North Coast,
Northern & Southern Districts
Colorado Music Educators Association
Connecticut Music Educators Association
Delaware Dept. of Music, State Education Assn.
Georgia Music Education Association
Idaho Music Educators Association
Illinois Music Educators Association
Indiana Music Educators Association
Iowa Music Educators Association
Kansas Music Educators Association
Kentucky Music Educators Association
Louisiana Music Education Association
Maryland Music Educators Association
Massachusetts Music Educators Association
Michigan Music Educators Association
Missouri Music Educators Association
Montana Music Educators Association
Nebraska Music Educators Association
New York State School Music Association
Ohio Music Education Association
Oklahoma Music Educators Association
Oregon Music Educators Conference
Pennsylvania School Music Association
Washington Music Educators Association
West Virginia Music Educators Association
Wyoming Choral and Instrumental Directors Association

Other affiliations are pending. The above list includes only state associations which have become state units (direct affiliates) under the provisions of the Constitution adopted by the Music Educators National Conference in Los Angeles, 1940.

CO-OPERATING ORGANIZATIONS (Including state division affiliates of M.E.N.C. units): California School Band, Orchestra and Chorus Association (Central District); California School Band and Orchestra Association (Southern District); Southern California Vocal Ass'n; Illinois School Band Association; Illinois School Orchestra Association; Illinois School Vocal Association; Illinois School Music Association; Chicago Public Schools Music Teachers Club; Catholic Music Educators Association (Chicago Area); Central and Southern Indiana School Band and Orchestra Association; Northern Indiana School Band and Orchestra Association; Indiana State Choral Festival Association; Kentucky Band and Orchestra Directors Association; Western Kentucky Music Teachers Ass'n; Massachusetts Music Festival Association; Michigan School Band and Orchestra Association; Michigan School Vocal Association; Minnesota Music Educators Association; New England Music Festival Association; New Hampshire School Music Festival Association; Central Long Island Music Educators Association; Department of Music—New Jersey Education Association; North Carolina Music Teachers Association; Ohio Valley Music Educators Association; Oklahoma Band and Orchestra Association; Oklahoma Vocal Music Educators Association; Rhode Island Music Educators Association; South Dakota High School Music Association; South Dakota Band and Orchestra Directors Association; South Dakota Music Supervisors Association; Tennessee Music Teachers Association; East Tennessee School Band and Orchestra Association; Texas Music Educators Association; Vermont Music Educators Association; Central Washington School Music Association; Eastern Washington Music Educators Club; West Virginia School Bandmasters' Association; Wisconsin School Music Association; Western Wisconsin Music Festival Association.

The official directory, which also lists the "In and About" Music Educators Clubs, gives names of officers of all units. When asking for a copy, please enclose 10c.

VOLUME XXVIII, No. 6

MAY-JUNE, 1942

CONTENTS

Advertisers' Index	4
Notes from the News.....	6, 60
Editorial.....	9
Creative Freedom and the World Crisis. <i>Charles A. Thomson</i>	11
On Hemispherical Unity. <i>Domingo Santa Cruz</i>	13
Hands Across the Air.....	14
Music in a World at War. <i>Marshall Bartholomew</i>	15
South American Music Pilgrimage. <i>John W. Beattie and Louis Woodson Curtis</i>	16
Contributing to the National Effort. <i>Major Harold W. Kent</i>	23
The Code for the National Anthem of the United States of America.....	24
The Education of Free Men. <i>William G. Carr</i>	25
Music in the Army. <i>Major Howard C. Bronson</i>	27
American Songs for American Children.....	29
Music Educators National Conference. Official Reports from the 1942 Biennial Convention	30
Book and Music Reviews.....	40
The Creative Project Used to Teach Musical Skills. <i>José D. Masters</i>	48
The Problem of the Music Student. <i>Sven Lekberg</i>	48
Scholarships—Yea or Nay. <i>Hugh Gunderson</i>	50
Ad Libitum. <i>Eulalia S. Buttelman</i>	62
Straight from Headquarters.....	64

THE MUSIC EDUCATORS JOURNAL is issued six times a year (September-October, November-December, January, February-March, April, May-June).

SUBSCRIPTION: \$1.00 per year; Canada \$1.50; Foreign \$1.75; Single copies 25c.

EDITORIAL BOARD: Edward B. Birge, Chairman; Bertha W. Bailey, Lillian L. Baldwin, John W. Beattie, Charles M. Dennis, Chester R. Duncan, Karl W. Gehrkens, Mark H. Hindsley, Harold Spivacke.

MANAGING EDITOR: C. V. Buttelman.

ASSISTANT MANAGING EDITOR: Vanett Lawler.

ASSISTANT EDITOR: Marion Knoblauch.

BUSINESS AND EDITORIAL OFFICE: 64 East Jackson Blvd., Chicago, Ill.

CONTRIBUTIONS: The Editorial Board is glad to receive authoritative contributions of informative or constructive nature concerning any phase of music education. Manuscripts submitted for consideration should be mailed to the editorial office, accompanied by self-addressed return envelope.

Entered as second-class matter September 21, 1934, at the post office at Chicago, Illinois, under the Act of March 3, 1879.

Copyright, 1942, by the Music Educators National Conference, Chicago, Ill.

THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities and teacher-training institutions. Membership is open to any person actively interested in music education.

BOARD OF DIRECTORS: Fowler Smith (Pres.), Detroit, Mich.; Louis Woodson Curtis (1st Vice-Pres.), Los Angeles, Calif.; Richard W. Grant (2nd Vice-Pres.), State College, Pa. Presidents of the Divisions—Helen C. Dill (California-Western), Beverly Hills, Calif.; John H. Jaquish (Eastern), Atlantic City, N. J.; J. Leon Ruddick (North Central), Cleveland, Ohio; Walter Welke (Northwest), Tacoma, Wash.; Luther Richman (Southern), Richmond, Va.; Dean E. Douglass, (Southwestern), Jefferson City, Mo. Presidents of the Auxiliaries—L. Bruce Jones (N.S.B.A.), Little Rock, Ark.; Louis Wersen (N.S.O.A.), Tacoma, Wash.; Frederic Fay Swift (N.S.V.A.), Iliion, N. Y.; A. R. McAllister (Executive Pres., N.S.B.O.&V.A. Board of Control), Joliet, Ill.; Ennis D. Davis (M.E.E.A.), New York City. Members-at-Large—Lilla Belle Pitts, New York City; John C. Kendel, Denver, Colo.; Frank C. Biddle, Cincinnati, Ohio; Haydn M. Morgan, Ypsilanti, Mich.; Lorrain E. Watters, Des Moines, Iowa; William E. Knuth, San Francisco, Calif.

EXECUTIVE COMMITTEE: Fowler Smith (Pres.); Louis Woodson Curtis (1st Vice-Pres.); Richard W. Grant (2nd Vice-Pres.); Frank C. Biddle, Haydn M. Morgan, Lilla Belle Pitts, Lorrain E. Watters. C. V. Buttelman (Executive Secretary); Vanett Lawler (Associate Executive Secretary).

MUSIC EDUCATORS JOURNAL

Formerly Music Supervisors Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE, 64 E. Jackson Blvd., Chicago, Ill.

Divisions

(Comprising the Music Educators National Conference)

California-Western Music Educators Conference
Eastern Music Educators Conference
North Central Music Educators Conference
Northwest Music Educators Conference
Southern Music Educators Conference
Southwestern Music Educators Conference

Auxiliary Organizations

National School Band Association
National School Orchestra Association
National School Vocal Association
Music Education Exhibitors Association

Affiliated Organizations

(State Units)

Arizona School Music Educators Association
California—Bay, Central, Central Coast, North Coast,
Northern & Southern Districts
Colorado Music Educators Association
Connecticut Music Educators Association
Delaware Dept. of Music, State Education Assn.
Georgia Music Education Association
Idaho Music Educators Association
Illinois Music Educators Association
Indiana Music Educators Association
Iowa Music Educators Association
Kansas Music Educators Association
Kentucky Music Educators Association
Louisiana Music Education Association
Maryland Music Educators Association
Massachusetts Music Educators Association
Michigan Music Educators Association
Missouri Music Educators Association
Montana Music Educators Association
Nebraska Music Educators Association
New York State School Music Association
Ohio Music Education Association
Oklahoma Music Educators Association
Oregon Music Educators Conference
Pennsylvania School Music Association
Washington Music Educators Association
West Virginia Music Educators Association
Wyoming Choral and Instrumental Directors Association

Other affiliations are pending. The above list includes only state associations which have become state units (direct affiliates) under the provisions of the Constitution adopted by the Music Educators National Conference in Los Angeles, 1940.

CO-OPERATING ORGANIZATIONS (Including state division affiliates of M.E.N.C. units): California School Band, Orchestra and Chorus Association (Central District); California School Band and Orchestra Association (Southern District); Southern California Vocal Ass'n; Illinois School Band Association; Illinois School Orchestra Association; Illinois School Vocal Association; Illinois School Music Association; Chicago Public Schools Music Teachers Club; Catholic Music Educators Association (Chicago Area); Central and Southern Indiana School Band and Orchestra Association; Northern Indiana School Band and Orchestra Association; Indiana State Choral Festival Association; Kentucky Band and Orchestra Directors Association; Western Kentucky Music Teachers Ass'n; Massachusetts Music Festival Association; Michigan School Band and Orchestra Association; Michigan School Vocal Association; Minnesota Music Educators Association; New England Music Festival Association; New Hampshire School Music Festival Association; Central Long Island Music Educators Association; Department of Music—New Jersey Education Association; North Carolina Music Teachers Association; Ohio Valley Music Educators Association; Oklahoma Band and Orchestra Association; Oklahoma Vocal Music Educators Association; Rhode Island Music Educators Association; South Dakota High School Music Association; South Dakota Band and Orchestra Directors Association; South Dakota Music Supervisors Association; Tennessee Music Teachers Association; East Tennessee School Band and Orchestra Association; Texas Music Educators Association; Vermont Music Educators Association; Central Washington School Music Association; Eastern Washington Music Educators Club; West Virginia School Bandmasters' Association; Wisconsin School Music Association; Western Wisconsin Music Festival Association.

The official directory, which also lists the "In and About" Music Educators Clubs, gives names of officers of all units. When asking for a copy, please enclose 10c.

VOLUME XXVIII, No. 6

MAY-JUNE, 1942

CONTENTS

Advertisers' Index	4
Notes from the News.....	6, 60
Editorial.....	9
Creative Freedom and the World Crisis. <i>Charles A. Thomson</i>	11
On Hemispherical Unity. <i>Domingo Santa Cruz</i>	13
Hands Across the Air.....	14
Music in a World at War. <i>Marshall Bartholomew</i>	15
South American Music Pilgrimage. <i>John W. Beattie and Louis Woodson Curtis</i>	16
Contributing to the National Effort. <i>Major Harold W. Kent</i>	23
The Code for the National Anthem of the United States of America.....	24
The Education of Free Men. <i>William G. Carr</i>	25
Music in the Army. <i>Major Howard C. Bronson</i>	27
American Songs for American Children.....	29
Music Educators National Conference. Official Reports from the 1942 Biennial Convention	30
Book and Music Reviews.....	40
The Creative Project Used to Teach Musical Skills. <i>José D. Masters</i>	48
The Problem of the Music Student. <i>Sven Lekberg</i>	48
Scholarships—Yea or Nay. <i>Hugh Gunderson</i>	50
Ad Libitum. <i>Eulalia S. Buttelman</i>	62
Straight from Headquarters.....	64

THE MUSIC EDUCATORS JOURNAL is issued six times a year (September-October, November-December, January, February-March, April, May-June).

SUBSCRIPTION: \$1.00 per year; Canada \$1.50; Foreign \$1.75; Single copies 25c.

EDITORIAL BOARD: Edward B. Birge, Chairman; Bertha W. Bailey, Lillian L. Baldwin, John W. Beattie, Charles M. Dennis, Chester R. Duncan, Karl W. Gehrkens, Mark H. Hindsley, Harold Spivacke.

MANAGING EDITOR: C. V. Buttelman.

ASSISTANT MANAGING EDITOR: Vanett Lawler.

ASSISTANT EDITOR: Marion Knoblauch.

BUSINESS AND EDITORIAL OFFICE: 64 East Jackson Blvd., Chicago, Ill.

CONTRIBUTIONS: The Editorial Board is glad to receive authoritative contributions of informative or constructive nature concerning any phase of music education. Manuscripts submitted for consideration should be mailed to the editorial office, accompanied by self-addressed return envelope.

Entered as second-class matter September 21, 1934, at the post office at Chicago, Illinois, under the Act of March 3, 1879.

Copyright, 1942, by the Music Educators National Conference, Chicago, Ill.

THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities and teacher-training institutions. Membership is open to any person actively interested in music education.

BOARD OF DIRECTORS: Fowler Smith (Pres.), Detroit, Mich.; Louis Woodson Curtis (1st Vice-Pres.), Los Angeles, Calif.; Richard W. Grant (2nd Vice-Pres.), State College, Pa. Presidents of the Divisions—Helen C. Dill (California-Western), Beverly Hills, Calif.; John H. Jaquish (Eastern), Atlantic City, N. J.; J. Leon Ruddick (North Central), Cleveland, Ohio; Walter Welke (Northwest), Tacoma, Wash.; Luther Richman (Southern), Richmond, Va.; Dean E. Douglass, (Southwestern), Jefferson City, Mo. Presidents of the Auxiliaries—L. Bruce Jones (N.S.B.A.), Little Rock, Ark.; Louis Wersen (N.S.O.A.), Tacoma, Wash.; Frederic Fay Swift (N.S.V.A.), Iliion, N. Y.; A. R. McAllister (Executive Pres., N.S.B.O.&V.A. Board of Control), Joliet, Ill.; Ennis D. Davis (M.E.E.A.), New York City. Members-at-Large—Lilla Belle Pitts, New York City; John C. Kendel, Denver, Colo.; Frank C. Biddle, Cincinnati, Ohio; Haydn M. Morgan, Ypsilanti, Mich.; Lorrain E. Watters, Des Moines, Iowa; William E. Knuth, San Francisco, Calif.

EXECUTIVE COMMITTEE: Fowler Smith (Pres.); Louis Woodson Curtis (1st Vice-Pres.); Richard W. Grant (2nd Vice-Pres.); Frank C. Biddle, Haydn M. Morgan, Lilla Belle Pitts, Lorrain E. Watters. C. V. Buttelman (Executive Secretary); Vanett Lawler (Associate Executive Secretary).

TO TEACHERS

*Plan Something NEW
for Your Classes and Festivals*

USE

**HUGHES' RHYTHMIC
GAMES AND DANCES**

to present an inspiring new type of music education which leads the child from his free, spontaneous, kinesthetic responses to a given piece of music into a practical knowledge of themes, phrases, and note values.

The pedagogy of the book is sound; it emphasizes the creative approach and is in harmony with modern educational philosophy.

Designed for classes in teachers colleges, in methods, rhythms, physical education, and dancing, the book is equally valuable for teachers in all the elementary grades.

The material has been thoroughly tested in classrooms for several years. Its practicality is assured. Both text and music are included in the book.

The definite directions for working out a logical system of rhythmic development are especially helpful for the less experienced teacher.

Technically, the music is not difficult so that only a modest degree of facility is needed in order to use the book successfully.

Movements, games, and dances are described in detail. Diagrams are also given.

184 pages List price \$1.50

AUTHOR:

DOROTHY HUGHES, *Supervisor of Music Training School,
State Teachers College, Millersville, Pa.*

AMERICAN BOOK COMPANY

New York Cincinnati Chicago Boston Atlanta Dallas San Francisco

*Elmer Directs
Your Attention*



*To
America's Favorite Band
Instrument Trade-Mark*

This trade-mark is respected by thousands of fine musicians, private teachers and band directors. The Elk's head trade-mark symbolizes easy and fine blowing qualities plus perfect intonation. Try a new Elkhart and find out for yourself why this is America's favorite band instrument trade-mark. See your Elkhart dealer.

"Look for the Elk in the Heart on the Bell"

Elkhart Band Instrument Co.
Elkhart, Indiana

Advertisers' Index

American Book Company.....	3
Birchard & Co., C. C.....	Back Cover
Boston Music Company.....	6
Broadcast Music, Inc.....	37
Church Company, The John.....	45
Cincinnati Conservatory of Music.....	63
Clark-Brewer Teachers Agency.....	49
Cundy-Bettoney Co., Inc., The.....	61
De Moulin Bros. & Co.....	58
De Paul University.....	50
Dieges & Clust.....	56
Ditson Company, Oliver.....	32, 33
Eastman School of Music.....	55
Elkan-Vogel Co., Inc.....	60
Elkhart Band Instrument Company....	4
Fischer, Inc., Carl.....	43
Fischer & Bro., J.....	53
FitzSimons Company, H. T.....	49
Flammer, Inc., Harold.....	39
Forster Music Publisher, Inc.....	57
Gamble Hinged Music Company.....	59
Ginn and Company.....	8
Gray Co., H. W.....	51
Gretsch Mfg. Co., The Fred.....	7, 55
Hacker, William.....	57
Hall & McCreary Company.....	56
Harms Company, T. B.....	51
Haynes Co., Wm. S.....	54
Hinds, Hayden & Eldredge, Inc.....	59
Jenkins Music Company.....	47
Juilliard School of Music.....	53
Kalmus, Edwin F.....	56
Kay and Kay Music Publ. Corp.....	51
Kjos Music Co., Neil A.....	58
Lyon & Healy, Inc.....	5
Lyons Band Instrument Company.....	41
McLaughlin & Reilly Co.....	60
Manuscript Music Editions.....	58
Mills Music, Inc.....	57
Moore Company, E. R.....	57
Music Educators National Conference.....	61
Music Teachers Placement Service.....	54
National Academic Cap & Gown Co.....	57
National Bureau for the Advancement of Music.....	61
Northwestern University.....	1
Presser Company, Theodore.....	Cover Three
Rayner, Dalheim & Co. Inc.....	4
Rubank, Inc.....	52
Schmitt Music Co., Paul A.....	54
Silver Burdett Company.....	Cover Two
Targ & Dinner, Inc.....	64
Tower Corporation.....	64
University of Oregon.....	55
Volkwein Bros. Inc.....	58
White-Smith Printing Company, Inc.....	56
Willis Music Company.....	48
Witmark & Sons, M.....	28
Wood Music Co., The B. F.....	49

HIGHEST RATED IN UNITED STATES

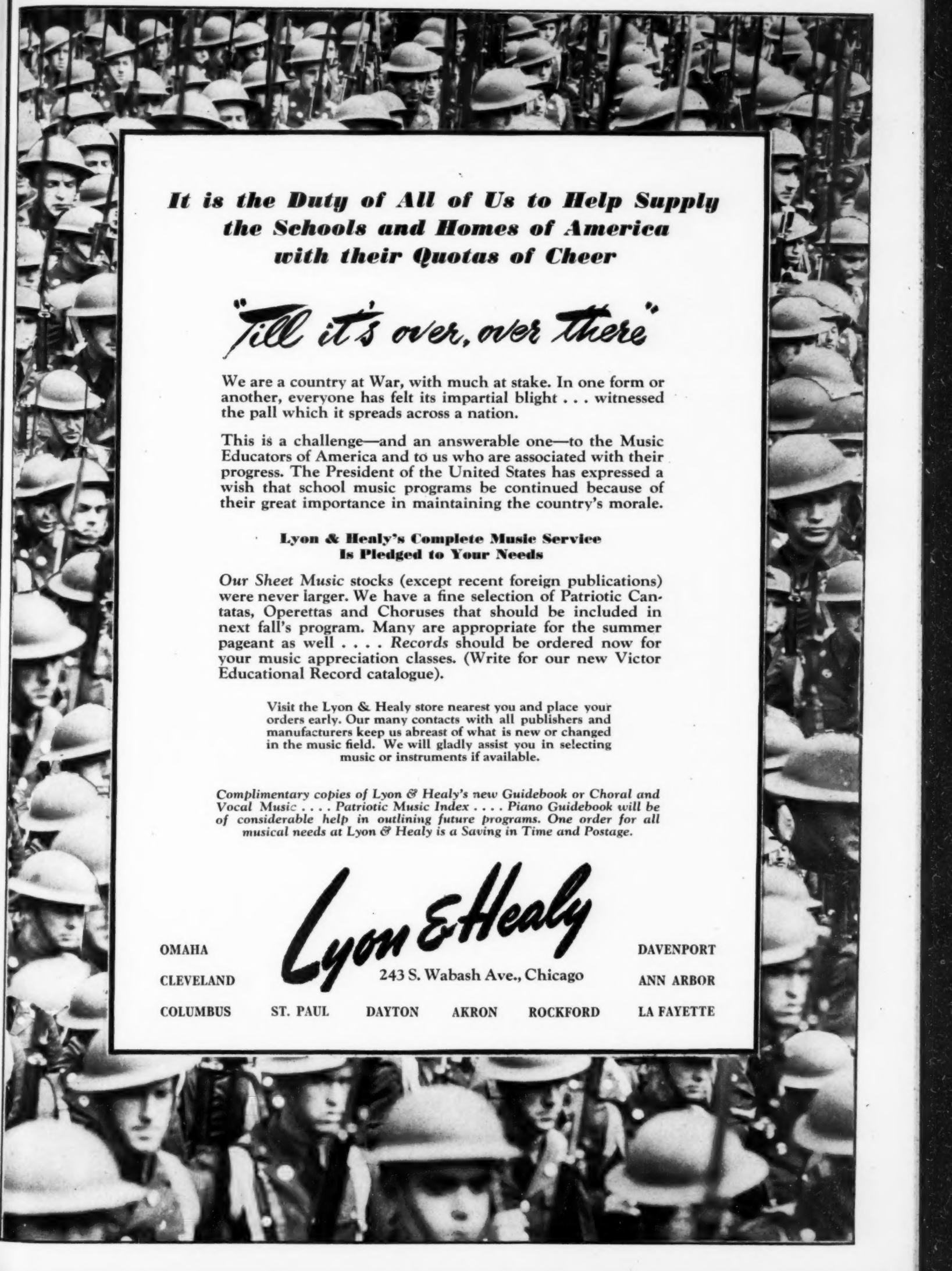
**MUSIC PRINTERS
AND
ENGRAVERS**

SINCE 1906

+ WORK DONE BY ALL PROCESSES +
+ ESTIMATES GLADLY FURNISHED +
+ ANY PUBLISHER OUR REFERENCE +

**RAYNER
DALHEIM & CO.**

2054 W. LAKE ST., CHICAGO.



***It is the Duty of All of Us to Help Supply
the Schools and Homes of America
with their Quotas of Cheer***

"Till it's over, over There"

We are a country at War, with much at stake. In one form or another, everyone has felt its impartial blight . . . witnessed the pall which it spreads across a nation.

This is a challenge—and an answerable one—to the Music Educators of America and to us who are associated with their progress. The President of the United States has expressed a wish that school music programs be continued because of their great importance in maintaining the country's morale.

**Lyon & Healy's Complete Music Service
Is Pledged to Your Needs**

Our Sheet Music stocks (except recent foreign publications) were never larger. We have a fine selection of Patriotic Cantatas, Operettas and Choruses that should be included in next fall's program. Many are appropriate for the summer pageant as well Records should be ordered now for your music appreciation classes. (Write for our new Victor Educational Record catalogue).

Visit the Lyon & Healy store nearest you and place your orders early. Our many contacts with all publishers and manufacturers keep us abreast of what is new or changed in the music field. We will gladly assist you in selecting music or instruments if available.

Complimentary copies of Lyon & Healy's new Guidebook or Choral and Vocal Music Patriotic Music Index Piano Guidebook will be of considerable help in outlining future programs. One order for all musical needs at Lyon & Healy is a Saving in Time and Postage.

Lyon & Healy

OMAHA

CLEVELAND

COLUMBUS

ST. PAUL

DAYTON

AKRON

ROCKFORD

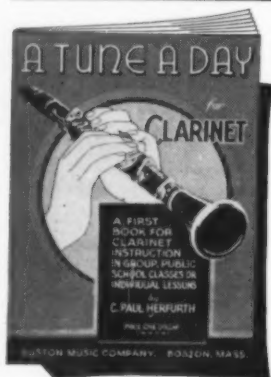
DAVENPORT

ANN ARBOR

LA FAYETTE

243 S. Wabash Ave., Chicago

A NEW INSTRUCTION BOOK



A TUNE A DAY

For Clarinet

By C. PAUL HERFURTH

A First Book for Clarinet instruction in group, Public School classes or individual lessons. The Publication of "A Tune A Day" for Clarinet follows the phenomenal success of the author's "A Tune A Day" books for Violin, Cello, Viola and Cornet.

Many illustrations showing proper posture, etc., finger charts and instructions in simple language make progress easy for the beginner.

Price, \$1.00

MUSIC FOR THE RECORDER

	Price
Beauty and Music.....	.75
The Vocal Grove.....	.75
The Happy Soldier (A Cycle)	
1. Call to Arms.....	.60
2. Hail Victory.....	.60
3. Sprigs of Laurel.....	.75



by
IRMGARD LEHRER

A series of compilations of 18th century English and American patriotic and convivial tunes presented in easy arrangements for Alto Recorder with Piano or harpsichord accompaniment by one of the foremost recitalists and teachers of this popular instrument.

INAUGURATING TWO DISTINCTIVE NEW CHORAL SERIES

THE SINGING AMERICAS

Latin-American Folksongs with English and Spanish text selected and arranged by

IDA MARIE BUNTING

2305	The River (S.A.T.B.).....	.12
2306	A Mexican Souvenir (S.A.T.B.)	.15
2307	The Peach (S.S.A.).....	.10
2308	The Little Cabin (T.T.B.B.)....	.10
2309	Brazilian Lullaby (T.B.B.).....	.10
2310	A Boat Song (S.A.).....	.10

THE CHORAL ART SERIES

Sacred and Secular Compositions selected for Baccalaureate, Festivals, Church Chorus and Concert programs for 4-part mixed chorus.

2323	LUBIN E. Marching Song (SSAATTBB)25
2329	TREHARNE B. Antiphon to the Holy Spirit.....	.20
2330	DELIUS F. Irmelin (SSAATTBB)15
2331	GRIEG E. God's Peace Is Peace Eternal.....	.12
2345	SPENCER J. A Song from Isaiah15

BOSTON MUSIC COMPANY
116 Boylston St. Boston, Mass.

Notes from the News

In the Armed Forces: Bernard Kalban, formerly of Mills Music, Inc., now in the Air Corps stationed at Miami; Gilbert Porsch of Erie, Pa., now an acting sergeant stationed at Fort Bragg, N. C.; Walter Slike of Los Angeles, now stationed at Fort Knox, Ky.; Gerald H. Woerner of Wynnewood, Pa., now stationed at Stroudsburg, Pa.; R. H. Elrod of Douglas, Ga., now at Fort McPherson, Ga.; William T. Killgrove of Pasadena, Calif., now a first lieutenant at the Naval Receiving Station, San Pedro, Calif.; Wayne Gilfray of Clarkston, Wash., now at Camp Callan, San Diego; Richard B. Lewis of Merced, Calif., now at Camp Roberts, Calif.; Virgil Joseph of Coalinga, Calif., also at Camp Roberts; James R. Murphy of Platte City, Mo., now in the 1st Infantry, 6th Division, Band at Fort Leonard Wood, Mo.; Victor Lammers of Lexington, Mo., now in the band at the Naval Air Station, Corpus Christi, Tex.; Arnold Kelm of Coolidge, Ariz., now at the Naval Reserve Air Base, Dallas, Tex.; Devere Kay of Quenemo, Kan., now a lieutenant in the 358th Infantry Regiment at Camp Berkeley, Tex.; Eugene A. Barnard of Franklin, N. Y., now at Fort Dix, N. J.; W. R. Conger of Shelby, Ohio, now a second lieutenant at the Basic School Navy Yard, Philadelphia; Henry Franklin Hoffman, Jr., of Reading, Pa., now a sergeant with the Air Force Band, Ellington Field, Tex.; E. Russell Williams, Jr., in the band at West Point; R. L. Burge, in the U. S. Army Band, Fort Myer, Va.; Lt. Francis E. Hammond of North Canton, Ohio, Officer in Charge of Music at Chanute Field, Rantoul, Ill.

Add Army Bands: H. R. Knickerbocker, reporting from Darwin, Australia, to the Chicago Sun on April 8, wrote: "Twenty-four hours in the life of an observer here may give some indication of what goes on in a community exclusively military, entirely devoid of feminine society, and based on a town that lies totally deserted on a barren coast open to enemy raids. The first act of our 24 hours is the most cheerful. It consists of a band concert by Americans. It is held in the open after dark and beneath tall eucalyptus trees several hundred soldiers, both Aussies and Americans, gather to hear it. The musicians are all young American soldiers and they play with their rifles by their sides. Electric lights from current supplied by a dynamo in a truck throws curious shadows on row after row of tanned faces wrapped in ecstatic enthusiasm for the music they hear so seldom. Remember that these boys have no movies, no theaters, no magazines, no sports—literally no entertainment, for their business is the almost-24-hour job of preparing for an assault by a savage opponent. The band plays well and after each number it is applauded enthusiastically, especially by the Aussies who sit or stand naked save for shorts and seem almost hypnotized by tunes new to them although many years old at home. . . ."

Ohio State University Department of Music, having adopted the "Unity through Music" slogan, has offered all its resources to national organizations working in the war effort, for a series of concerts in downtown Columbus. The plan was inaugurated January 23 with a program under the sponsorship of the Red Cross. Ohio State's all-out program of assistance in the nation's war effort, believed to be the first such plan to be adopted by a university or college music department in this country, will continue throughout the war. The regular group series of concerts have been cancelled in order to make this contribution as effective as possible.

Music Educators Journal

Vol. XXVIII

64 East Jackson Blvd., Chicago, Ill.

No. 6

Official Organ of the Music Educators National Conference and of the Six Divisional Conferences and Associated Organizations
Editorial Board: E. B. Birge, Chairman; Bertha W. Bailey, Lillian L. Baldwin, J. W. Beattie, C. M. Dennis, C. R. Duncan, K. W. Gehrken, M. H. Hindsley, H. Spivacke.

Music Education Advances to a New Front

SINCE 1907 the Music Educators National Conference has met at regular intervals, and the significance of its meetings, if only from the standpoint of the coming together of music educators from all over the country in ever-increasing numbers, cannot be overestimated.

Their chief value has been the encouragement and stimulation imparted to the delegates for the carrying on of their own work in their own niches of the complicated educational scheme. And of course there was always something learned and always the pleasure of regularly renewing contact with friends and colleagues.

This year there had to be more. The time had come for the Conference to take serious stock of the type of program it should offer its constituency. There had to be something that people could really sink their teeth into, something authentically pertinent to the state of the world. A convention had to have a pretty strong *raison d'être* to justify the expenditure at a time like this of the immense total of man-hours and dollars involved. To plan such a convention was a task of the first magnitude. In accepting it and seeing it through, President Fowler Smith, Conference Host Herman F. Smith and their colleagues proved their mettle.

There were several major facets on which to build: (1) The Conference had its usual obligation of presenting in its biennial program the latest and most generally recognized methods and procedures of music education. (2) The time was auspicious and obvious for our music educators to extend their horizons and become better acquainted with American composition and American folk music, and with the music activities and personalities of the other American republics. (3) There was the solemn obligation of finding and indicating to all present the place of music and music education in the war effort.

We believe that we succeeded. That we had a program rich and rewarding in the technical aspects of music education, there is no doubt. On this score tribute is

due the thousands of students and their teachers, from Milwaukee and from points north, south, east, and west over the country, who, in their carefully prepared contributions demonstrated that the standards of music education are being creditably maintained and, in many instances, advanced. But there was more—much more—and it was in this extra measure, in this fulfilling of the additional responsibilities imposed by the national effort,

that we came away from Milwaukee not only better *music* educators but better *educators*—and, in the last analysis, better citizens.

Whether we shall remain so is up to us as individuals. Now comes the real test. It is all very well to drink inspiration from a dramatic large-scale staging of accomplishments and potentialities. But what then? Even if we happened to be part of the show, working our fingers to the bone, so to speak, it was not so hard—not nearly so hard as it will be to bestir ourselves out of the lethargy that is every man's birthright and carry on in the same vein at home, on our own hook. It is always easier to do things in crowds. What is hard is to refuse to let down after a successful big-time run, and carry one's enthusiasm



LILLA BELLE PITTS

President-elect of the Music Educators National Conference

into the hinterland. To change the metaphor, we might look upon Milwaukee as having opened up a new front for music education. As the national organization was the natural force for reconnoitering, so the divisions, auxiliaries, affiliated units, and local music departments are the natural forces for developing the new territory.

A significant beginning has been made in gaining official recognition by music educators of the American folk song. Music educators, individually and collectively, are directly responsible for the furtherance of the American Songs for American Children program, and, as an outgrowth of that, indirectly, for the general dissemination of knowledge and appreciation of the indigenous songs of the American people. We may be grateful indeed that our profession has achieved a status where it is capable

of making this important contribution toward preserving and utilizing musical and spiritual Americana.

For too long we music educators and our contemporary American composers have been apart. The philosophy of the Living Music for Living People program, so ably and intelligently offered at the Milwaukee meeting, can in essence be included in every thought-provoking music education meeting throughout the country, in turn to be implanted in the daily programs of all music educators. The music education field is recognized as the principal outlet for the music of our contemporary composers. To the working of this fertile ground we should devote ourselves with unstinted effort.

For too long, also, have the Americas been apart. It is ironic that it took a second international debacle to bring us together. In Milwaukee we learned how much we have been missing, culturally and personally. Again we are glad that our organization has reached a stature which made it possible for our government to entrust to us part of the pleasurable task of helping to cement friendly relations with the other Americas through the healthy medium of cultural interchange.

As was pointed out repeatedly in Milwaukee, we have been called upon to collaborate on the twofold program of Music in the National Effort. One side concerns music for the men in our armed forces; the other, music for our civilian population. Both branches have to do with the buttressing of morale, the one ingredient of any

effort that is absolutely indispensable. Many words have been spoken about the opportunities we have in this direction; much printed matter has been distributed. The rest is our own personal job. To the extent that each music educator in his own community dedicates himself to this vital task, so will music become a prime and *functional* part of national and international affairs.

The production of *Free Men—The Drama of Democracy* in Milwaukee was an invitation to every music educator in the United States to carry its message of freedom and brotherhood, of democracy and education for democracy, to state and city, to village and cross-roads hamlet the length and breadth of this pulsating land—to make our people, through education, worthy of their priceless heritage of freedom. If music educators can contribute, even in small measure, to the attainment of such a goal, is not this alone worth all of our labor?

This, then is the new front of music education. Because we had effective organization machinery and were on the alert, we have been given these stirring opportunities for service, these potentialities for a new and infinitely broader utilization of music education. It now becomes our duty and privilege to chart our programs with these charges in mind, and to employ our wider vision in our daily contacts with classroom and community.

We have won a new front. Let us hold it.

"Us" means, not the other fellow, but you.

Editorial Accents

DENVER: The M.E.N.C. will have charge of music in the exhibit of Latin-American teaching materials at the annual meeting of the N.E.A. in Denver, June 28-July 2. Sponsors of the exhibit, in addition to the N.E.A., are the U. S. Office of Education and the Office of the Coördinator of Inter-American Affairs. The exhibit and related consultative services will be under the general supervision of Kenneth Holland, director of education in the Office of the Coördinator. The music exhibit will include records, music and lists published in connection with the editorial project of the Music Division of the Pan American Union, examples of typical Latin-American instruments, and other pertinent materials. A luncheon and afternoon program on July 1 will be devoted to inter-American matters. For this the M.E.N.C. is planning a demonstration by school children of Latin-American songs of our own Southwest.

Music will be integrated with the entire convention, under direction of John C. Kendel. Mr. Kendel will conduct the Municipal Choir of St. Paul and the Colorado W.P.A. orchestra at Sunday evening vespers and the combined a cappella choirs Monday night. Wednesday night a large chorus, orchestra, and ballet will present *The Song of America*. Raymon H. Hunt will conduct the all-city high school orchestra Thursday evening. (See also page 64.)

Λ

RESPONSIBILITY: It is several months since the Educational Policies Commission released *A War Policy for American Schools*. Shorter than *The Education of Free Men in American Democracy*, this work is written with the same deep understanding of the principles of democracy and of the urgent necessity for a wider, more intelligent dissemination of them than they have received in the hurly-burly of our country's growing up. Here are a few excerpts:

"... Everything possible should be done to prevent cultural vandalism directed against the language, literature, music, and art of the peoples with whom we are now at war... Again, teachers should be vigilant to protect loyal Americans of Axis descent and their children against discrimination and maltreatment in the schools. The enemy doubtless will stir up our sus-

picious of these people... It is in his interest to do so. Let us repel [his] strategy by looking beyond names and faces for the essential loyalty in people's hearts. The fundamental civil liberties of all citizens should be protected against unreasonable restrictions. The crucial test for such liberties... is our ability to use them with a sense of public obligation in a time of national crisis... Briefly, we believe that such loyalty as is desired in a democracy in war-time can be developed by the schools... by promoting the clearest possible understanding of... our American democracy... by providing an example of democracy in the actual operation of the schools... by providing... practice in actually living the ways of democracy in the schools and... in the community [and by the] use of symbolism, pageantry, and music to express those ideals which students have been taught to understand and practice..."

Truths like these are timeless. We hope that music educators will feel that carrying them out is as much their responsibility as it is that of the history teacher, the geography teacher, the civics teacher, and the administrators.

[A War Policy for American Schools may be obtained for 10c a copy from the Educational Policies Commission, 1201 Sixteenth Street, N.W., Washington, D. C.]

Λ

COMMENDED: The 290-page report of the American Youth Commission, *Youth and the Future*, carrying an introduction by Chairman Owen D. Young and a special chapter, "Meaning for Life," by Dorothy Canfield Fisher. The spirit of the report comes out in such sentences as the following: "... If our democracy is to continue, it is the young especially who must have a true conception of democracy, of its moral basis, and of the results that attend its successful operation. To them democracy must seem to be worth every sacrifice and to offer the brightest opportunities for happiness and the good life. Otherwise, any effort to preserve it will be a waste of time. In the years of toil and struggle ahead, our former negligence in the preparation of young people for the present situation is likely to rise up to haunt us. For the future, we must redouble our efforts to prepare oncoming youth adequately for the burden and responsibilities both of war and peace."

Creative Freedom and the World Crisis

CHARLES A. THOMSON

OUR WORLD has become a war world. The struggle is a people's struggle. That means that the coöperative effort to win the war and win the peace must be based on an understanding between the peoples—of their common interests and their common goals. To build such an understanding between our own people, their ways of thought and their ways of life, and the other peoples of the world is the ultimate aim of the program of cultural relations.

In the final paragraph of the Atlantic Charter signed last August, President Roosevelt and Prime Minister Churchill declared:

After the final destruction of the Nazi tyranny, they hope to see established a peace which will afford to all nations the means of dwelling in safety within their own boundaries, and which will afford assurance that all the men in all the lands may live out their lives in freedom from fear and want.

This goal involves harmonizing the discordancies of conflict, after conflict shall have ended; healing the wounds of the spirit no less than the wounds of the flesh; instilling and encouraging mutual confidence after war, among the peoples whom war now divides. It involves development of a closer unity of thought and feeling, of devotion to common concepts of morality and law. Only so can we be saved from the recurrent necessity of enforcing peace. We cannot look forward to a stable world after this conflict, if the nations continue to be separated into distinct ideological camps, marked by antagonistic philosophies, ideals, and ways of action. An international order which will satisfy our hopes of peace is posited not only on political and economic coöperation, but also upon steps toward a greater cultural unity of mankind which may underlie the infinite variety of free individual expressions. The basis of that unity is, of course, our common humanity, with its deep core of identities in man's wisdom and man's hope; and its surest and swiftest agents are the expressions—which is to say, the cultures—in which man has embodied these in all his different environments since time began.

The assurance and development of the freedoms proclaimed in the Atlantic Charter depend in the last analysis on the maintenance of the creative freedom of the thinker and the artist. For without the flash of imagination which sees beyond the horizon, without the persistent struggle of thought which beats out new truth, without the creation of dynamic symbols and ideals which fuse emotion, thought, and will into a single devotion, we shall not be able to marshal the powers that can shape the present crisis into victory and future peace.

The program of cultural relations with these large ends in view has also the immediate aim of giving wider scope to the products of creative freedom. The purpose of the program—and this applies as much to private institutions and agencies such as yours as it does to the governmental activities—is to encourage and strengthen mutually beneficial interchange and coöperation between the United States and other countries. That includes, specifically, the exchanges of leaders of thought and

opinion, so that we may know one another's points of view and how we arrive at them; it includes the interchange of teachers and students; coöperation in the fields of music, art, and literature, and in radio transmissions and the display of motion pictures. It includes, in general, a mutual improvement and broadening of our acquaintance one with another. It takes into account the pooling of hard-won experience and information on such matters as public health, scientific research, education, and the vast, ever-opening paths of social exploration toward bettering the common welfare.

I do not need to remind an audience of musicians how great a part music can play in this task. I would pay tribute here to the far-reaching efforts of the Music Educators National Conference, to its program of American unity through music and the extension of that program to the other Americas. I have been particularly struck by the value of the survey of school music in the other American republics, carried out by John W. Beattie and Louis Woodson Curtis, as reported in your *MUSIC EDUCATORS JOURNAL*. Their findings stress the role of music as a swift, simple, and direct means of bringing into understanding relations the masses of the people in this hemisphere. The one absolutely indispensable basis for coöperative understanding and effort, whether of individuals or of nations, is a means of communication. Realizing that, we in the Americas are studying one another's language, history, literature. But the message of music is instantaneous. Its interpretative and unifying power is great while the conflict continues, when we need to strengthen every bond of the spirit with our friends and allies.

The contribution, in fact, of music now, at the height of battle, in maintaining the sanity of the world's peoples in these times of utmost testing, is one of the great satisfactions of life that cannot be touched by rationing or priorities, that cannot be sunk at sea or seized by conquering armies for their own use. It is, moreover, one of the few forms of cultural expression that have become, and remain, truly international. In music, culture crosses the frontiers of geography as freely as those of language. So we have solid reason for assurance that the influence of music will be even greater, more momentous and more widespread, in the world that lies beyond the conflict. Then our art like our science and our systems of government and codes of law must be integrated in the all-over program to make life for all peoples ampler and more satisfying, not merely in its just aspirations but in the details and responsibilities of the daily round.

That goal implies for the program of cultural relations a recognition of the demands of the peoples in all nations for the four freedoms—for security, and for opportunity to replace the insecurities, of which poverty has been the grimmest, in the world as we have known it. The program now and in the future, while continuing to stress the function of the arts and the cultivated intellect, must touch more intimately the needs and the problems, the hopes and the dreams, of the disadvan-

[From an address delivered before the Music Educators National Conference in Milwaukee, Wisconsin, March 28, 1942.]

tagged, the inarticulate. It can, for example, facilitate interchange of information concerning advances in agriculture, public health, scientific techniques, and social welfare, as well as of music and painting and literature. It must not lose sight of the fact that when vitamins are lacking, eyes cannot see pictures clearly nor ears hear music perfectly, nor the mind respond adequately even to the most eloquent expressions of truth.

But does all this lead to a dilemma? On the one hand there are those who say that if our government's program of international cultural relations, with music as one important phase of its activities, is to be sincere, it must be completely independent of political and economic policies. Otherwise it may become a mere tool for such policies. On the other hand, there are those who contend that it is no more possible to sever the cultural from the economic or the political in international affairs than it is in the life of the individual.

Or we may put the dilemma in another way. On one hand it is argued that if cultural activities, including music, are used to help win the war, they have become simply instruments of wartime propaganda. On the other hand we face the contention that if they do not contribute to the war effort, they are not worth continuing at this time.

What then are we to say? We may perhaps find our answer in the nature of creative freedom itself. If mankind is to fashion a better world out of the present crisis, there must be intellectual and cultural freedom. While music, art, science, while all creative thought and effort must be rooted in the economic and social life of the time, it must be free to flower in its own right; it must have its own validity. But furthermore, if creative freedom is to obtain its fullest growth, its most complete development, it must have a great and worthy purpose. It must not be merely freedom for freedom's sake. William Ernest Hocking, in his thoughtful article "What Man Can Make of Man," published in the February 1942 number of *Fortune*, has pointed out that "modernity, taking freedom as a good in itself, has forgotten what freedom at first was for. . . . The objects of freedom have tended to run shallow." Culture is a part of life; cultural relations are a part of the whole complex of international relations. They must contribute, along with efforts in the political and economic field, toward building a world where the four freedoms may flourish and where the creative mind and spirit may be assured its right to live and serve.

The cultural program, then, is neither esoteric nor opportunistic. It may make its contribution in the present crisis, but it looks beyond that crisis. The government's cultural program, as a matter of fact, antedates the war; and it is planned to continue and extend it long after hostilities have terminated; to find, indeed, its greatest activity and fullest usefulness in postwar planning. Improved communications will make that postwar world smaller by bringing it into speedier and closer relationships of time and space; but for each one of us the world will be also greatly enlarged inasmuch as our contacts and our knowledge of it shall be progressively increased.

A clear-cut affirmation of the purpose of the cultural program was made last month in the following Resolutions unanimously approved by the General Advisory

Committee in cultural relations to the Department of State:

1. The General Advisory Committee of the Division of Cultural Relations urges the vigorous development of cultural relations between the people of the United States and other free peoples of the world, for the purpose of fostering helpful international relations on a basis of mutual understanding and appreciation.

2. The Committee conceives the program of cultural relations as a long-term program of continuing activities, which should, however, be realistically adaptable to changing circumstances and needs, whether in normal times or in times of emergency.

3. The Committee believes that the program should be as broad as intellectual and cultural activities themselves. It includes interchanges in all fields of the arts, sciences, technology, letters, and education, and throughout the entire range of economic and social life.

4. The interchanges should be of value to all countries participating in them; they should extend to all groups of the population; they should serve to promote human welfare; and they should help to preserve intellectual and cultural freedom.

One of the great differences between the present world war and any previous battle of nations is the careful guarding of the steady flame of culture which our peoples are determined shall not be extinguished. There are innumerable heartening instances of this. There is, for example, the careful preservation, leaded bit by leaded bit, of the stained glass in English cathedral windows, and the microfilming of books in the Library of Congress. There is the letter sent by President Avila Camacho of Mexico to astronomers of the Western Hemisphere, inviting them to attend the dedication a few weeks ago of Mexico's great new national astronomical observatory, declaring: "It is the aim of the Mexican Government to contribute to the continued progress of culture and science on the American continent, thus counteracting, insofar as possible, the paralyzing of cultural and scientific activities in countries devastated by war." There is that most simple and expressive gesture of the American Library Association, which is making collections of scientific and learned journals published in the United States and now obtainable across war frontiers, in order to give them when the conflict is over to scholars and libraries that will need them, in the lands of our present enemies as well as of our friends.

You yourselves have recognized the immediate importance of music as a factor in hemisphere solidarity by the conscious extension of your slogan "American Unity through Music" to include not merely those Americans who live under the flag of the United States but also those other Americans who speak Spanish, Portuguese, and French beneath the flags of our twenty sister republics of the western world. The field of vision and of contacts expands so swiftly in our present-day world that we now find ourselves aiming at the unity in goal and effort not only of the twenty-one republics but, beyond that, of the United Nations; in other words, our concept of free association is now world-wide. We would not leave out any peoples that desire it and can accept it. Your slogan of unity through music can apply also in this wider area. As has been wisely said, "There is no doubt now that we are world-minded; we have to be."

It was the ancient Hebrews, with their passion for the things of the spirit, who enshrined the tale of how the long siege of Jericho was crowned with success only when its walls swayed and fell to the blowing of trumpets. It was the hardheaded Romans, road builders and

lawmakers of the world, who declared that the walls of Rome had been reared to music. And in the war that today darkens every shore of every ocean on the globe, music, the one art that has gone with men into battle itself, to nerve them for the final victory or the final sacrifice, can give us also the song and the courage

with which to rebuild the broken peoples of the earth in that day of victory toward which we are working.

And for that future world, the artist building for civilization through his art has, in the words of George Washington, "raised a standard to which the wise and honest can repair."

On Hemispherical Unity

DOMINGO SANTA CRUZ

THE OPPORTUNITY of attending the Milwaukee convention of the Music Educators National Conference gave me the chance to witness one of the most wonderful manifestations of musical culture in this country. Ordinarily, we in foreign countries do not know to what extent such an activity represents the most genuine musical initiative in the United States.

For the observer who looks on from the outside, this country presents multiple facets in its music. First of all, there are your concerts, which, as in other countries, are often predominantly commercial in spirit and dependent on the changes of taste and fashion; secondly, we see a very thriving school of composers who each year gain more and more consideration in the world of modern music.

Here ended formerly our knowledge of musical activity in the United States, with the exception of some very vague information regarding school activities. The trip of Messrs. Beattie and Curtis through South America opened this third aspect: music education in the public and private schools. We learned how you were preparing the future music public of the United States, the one that will support the musical institutions of times to come. All the magnificence of these institutions would be useless if it were not upheld by this solid foundation which the schools are now giving to the people. To prepare musicians for the stage is one thing, but we must look for those who will be the *consumers* of music (if we can say that), particularly now when we see many symptoms of the gradual decrease in private patronage of music and the arts.

It was for me a great pleasure to have the opportunity of saying something on behalf of my colleagues of Latin America at the last meeting of the Conference in Milwaukee, and to express our warm admiration for your work. In this particular meeting it was said that we must all think of the contribution that music can make to the national effort. At the same time, the slogan of the Conference was American Unity through Music. We in Latin America think that both aims are one. To speak of unity through music means to speak of American unity in the face of the common danger we are now enduring. We all share the anguish that the American world is now going through. I came from one of the most distant countries of this hemisphere and I can assure you that we all feel there the inquietude of this hour in which a "new order" threatens our human rights and very existence. The effort toward unity is therefore not only national, for your country alone, but it is for the whole hemisphere, and we must,

in the proportion of our forces, work for it with all our strength in each American republic.

I have heard in the Conference, educators discussing the methods for reinforcing this unity to help morale, solidarity, and internal cohesion, and the role that music will take in this very important task. We all know what has been done already in the Army camps, also what is being studied in the universities, and the value which culture will have in sustaining the youth of this country in their hour of trial.

I can, then, speak only of the international field, and as a person who, feeling himself at home, can frankly suggest some practical means that will help develop unity in this hemispherical conception, and therefore make easier our approach to each other.

First of all, we in the other American republics should like to see here a deeper and more careful understanding of our artistic and musical life. We should like to banish the predominance of the "picturesque" aspect and, to a certain extent, the preference for the obviously exotic, with which the selection of Latin American music is made. It would be of great value for you to have the collaboration of our composers in your selections and a knowledge of the boundaries between the so-called folklore and the musical pastiche of our cafés.

At one of your functions I saw a book of songs commonly used in your schools. I looked for some Chilean songs and found four so labeled. One was not Chilean at all, and two of the others represented dance forms of Chile but were written and harmonized as four-voice part songs in the very serious form of a Protestant chorale. Of these four songs, there was only one that retained the original Chilean character and flavor.

We would recommend, and almost insist upon, the necessity of the interchange of teachers who would reveal in their reciprocal countries the facts concerning music education and the means whereby we could create a continual stream of coöperation for the stimulation of the study of musical problems in a wider sphere.

Messrs. John Beattie and Louis Curtis, according to their articles, were very much surprised at what they found in our countries, although we are only beginning to work in music education in the public schools. It is even possible that they thought they would find very little interest on our part in the development of school music in the United States. In my country, they found a great many teachers registered in their courses, and from very early in the morning throughout the day many people came to consult them about plans, programs, and bibliographies. I remember there were some who asked

them why we almost never had American conductors visit us, whereas we have had many visits from European artists. We all thought how interesting it would be to hear native American musicians like Howard Hanson, Alfred Wallenstein, and David Van Vactor, and to send you in exchange the best Latin-American conductors, like Chavez, Mignone, Castro, and Carvajal. Arrangements could be made to have an exchange of these and other artists without the commercial intervention of the impresarios.

I think the founding in each American republic of new associations similar to the Music Educators National Conference would be of tremendous significance and would make possible the real union of all the Americas. Of course, in the beginning, we could not assemble as many members as you have here, and therefore we should have to start not only with all who are working in music education, but with those who are engaged in commercial activities concerning music, as well. We could then study common methods and help each other obtain the necessary equipment, such as books, instru-

ments, phonographic materials, and so on. No one of these suggestions is impossible, and I think that the work of the Conference will have many repercussions beyond the Rio Grande.

I have been working together with Messrs. Mignone, Plaza, Sá Pereira, Castañeda, Sandi, and Mesdames Mignone and Salas, and we have agreed to begin laying the foundations for an initial Congress of Music, maybe in my country, in Santiago, on the occasion of the first centenary of the State University of Chile, which we commemorate November 19 of this year. It has been a great pleasure thus to plan together and to discuss with freedom Latin-American problems as a whole. It is interesting to observe that we had to come to this country before we could meet on common ground, because, contrary to the general conception, we in South America do not have such opportunities, due to the vast distances which separate us. This is one of the most useful results of the Music Educators Biennial Conference in Milwaukee and will have far-reaching consequences in the future for all of us.

Hands Across the Air

ON Monday evening, March 30, the N.B.C.-M.E.N.C. Music and American Youth Inter-American Broadcast took place on the stage of the Milwaukee Auditorium, as part of the biennial convention. Dedicated to the pupils of the schools of all the Americas and broadcast throughout North America over the N.B.C. Network and to and from Central and South America by short wave, the program linked through the mediums of music and the spoken word not only the educators and students of two continents, but, in some measure, the general publics of the twenty-one republics as well.

William Berrien, chairman of the Advisory Committee on Music of the Department of State, acted as program commentator, speaking in English, Spanish, and Portuguese. The Conference guests from the other American republics were introduced to the radio audience by Charles Seeger, chief of the Music Division of the Pan American Union. Domingo Santa Cruz, Chilean composer and educator, acknowledged the introduction on behalf of his colleagues. Over the short wave from South America Heitor Villa-Lobos, composer and director of music in the schools of Rio de Janeiro, spoke in Portuguese.

After speaking of the rise of what we know as modern art and modern music following World War I, Villa-Lobos mentioned the new emphasis upon folk music—"music that is the spontaneous expression of the people"—"in the midst of the present upheaval in the directions and tendencies of the arts." He went on to say that today, in order to "be of the greatest use in the lives of men, music ought to place itself at the service of the political-social organizations of every nation." In other words, "music nationalism must arise," he declared.

In line with this philosophy, Villa-Lobos said, there have been established in Brazilian schools under government auspices "a civic-musical teaching, with the double purpose of instilling a love of music and of country through making use of the good folk melodies, and at the same time making known the works of the great composers, national and international, who display most clearly the characteristics of their own countries." (See page 18.)

It is Villa-Lobos' opinion that the more art is national, in that it typifies a certain country, the more it has international appeal. In this connection he asked, "Why should we Americans not be able to create music that, though typical and national, would have universal appeal?"

He closed with a statement of his belief in the efficacy of such things as the Milwaukee meeting, and with a tribute to the Conference itself: "The most effective means of raising the general level of our art is through the holding of international conventions of educators, especially those devoted to the problems of the music of the Americas. Among such meetings must be noted particularly that of the Music Educators National Conference, an institution of international cultural significance, whose courageous service in the field of music at the present time is an event of major importance for our posterity."

The photograph reproduced below shows a section of the enormous stage required for the broadcast. On the far left is the Elkhart (Ind.) High School Band; at the back center is the A Cappella Choir of Cleveland Heights High School; in front of the choir are the Proviso Township High School Instrumental Ensembles (Maywood, Ill.); on the right is the Lane Technical High School Orchestra (Chicago). At the left front are seated M.E.N.C. President Fowler Smith, Mr. Seeger, Judith Waller, N.B.C. Public Service and Education director in the Central Division, and the guests from the other Americas. At the microphone is Mr. Berrien.



Music in a World at War

MARSHALL BARTHOLOMEW

IN THE FIRST PLACE, I might as well admit that in anything which has to do with music I speak with strong prejudice. I believe in music. I believe in it so strongly that for the last twenty-five years I have quite often neglected music as a profession in order to serve it as a missionary. In that capacity I have been once completely around the world, twice to South America, twelve times to Europe; have spent two years in war prison camps in Germany, Russia, Siberia; I have been personally connected with the organization of music in the United States Army, both at home and abroad, in the Navy, afloat as well as ashore; in jails, reformatories, penitentiaries—no, thank goodness, never as a convict—in hospitals, factories, department stores, and railroad yards; on crowded city streets in the roughest and toughest districts of New York; at farmers' picnics, county fairs, and insane asylums—no, again, I visited them voluntarily.

I didn't go to any of these places to conduct symphony concerts or grand opera. I believe in music as an art and devoted the first thirty years of my life to musical studies in an effort to become an artist in music. But as the years went by, and particularly when the First World War came along, I began to understand and appreciate the value of music in its less artistic but more human phases; before the war was over I had learned to recognize it as a fundamental human need—something less tangible, perhaps, than food, clothing, and shelter, but none the less real or less necessary for a civilized, happy existence.

And to the person who accuses me of overemphasis or exaggeration in this statement let me ask one question: can you imagine a world without music? Have you ever stopped to meditate upon what life would be like if we were all forbidden upon pain of death to sing, or whistle, or play an instrument, or go to a concert?

Some of us remember rather vividly what happened when our government tried to enforce prohibition a few years ago. Almost overnight several million Americans developed a thirst so strong that they were willing to risk jail sentences, fines, and battles with the police in order to get a cocktail, and thick as mushrooms on a damp morning there sprang up all over the country the so-called speakeasies. If our government now should try to prohibit music, I wonder if the country would not be covered equally soon with heareasies. Can't you imagine getting into a cab and whispering surreptitiously to the driver: "Do you know of a place where we could hear a little Beethoven?"

Fantastic, of course, but the essential truth behind it is important. Music is a fundamental human need, and something inside of you goes hungry and empty without it. Music is an art; it is also a diversion. Music is a part of almost every religious service on earth. Music gives the soldier a firmer tread as he marches into battle. Music helped the slave to carry his heavy load. Music

may be good, bad, or indifferent, but we cannot get along without it.

And with this thought in mind I salute the Music Educators National Conference as the greatest single organization on earth today in the field of music, an organization through which the brains and hearts and enthusiasms of thousands of teachers are devoted to the high purpose of making the greatest possible use of music as a constructive cultural and educational medium. As the result of your devotion and your skill, music instruction in our schools has advanced to the point where it is fair to say that the schools of the United States provide more and better music, both vocal and instrumental, than those of any country in the world. This improvement has carried over into our colleges and universities. The percentage of young men and women who can sing or play, and of those who can listen to good music with intelligence and understanding, is greater now than it has ever been.

Alas, however, this is no time for cheering or for patting one another on the back. While we have been busy in the schoolroom, a persistent and insidious enemy has been at work undermining the foundations of the building itself. Distrust, discontent, and fear, have gradually crept into wider and wider areas of the world's population. Suspicion and ill will have fermented into active hatred between nations and between social and economic groups within those nations. In this poisoned atmosphere a friendly attitude has become increasingly difficult to maintain. Whatever the cause, the result is the same. The generous spirit which characterizes friendly relations and makes possible a democratic way of living has been displaced to a great extent in recent years by increasing prejudice, intolerance, worship of material success.

What is the answer? What is the explanation? Is it economic? Is it political? Is it educational? Is it religious? No doubt it is all of these, but I want to make specific mention of one problem which certainly must be faced if our children are to inherit a world fit to live in. We must realize not only that we are living in an age of steel, but in an age when the very machines which should have made life smoother and less laborious are in a fair way to destroy us. Take, for example, the field of transportation. The steamship, the automobile, and the airplane, which should have drawn the world closer together, instead have been turned into battle-ships, tanks, and heavy bombers designed to create hell on earth and to blast in a few seconds that which it has taken a thousand years to build. The radio, hailed as a unifier of the nations, is made into an instrument of destructive propaganda.

Of course, this is only temporary—we hope—a misuse of power in the insanity of war; it will cease when war ceases. But the end of the war will not be the final

CONTINUED ON PAGE FIFTY-TWO

[From an address delivered before the Music Educators National Conference at Milwaukee, Wisconsin, April 2, 1942.]

South American Music Pilgrimage

JOHN W. BEATTIE AND LOUIS WOODSON CURTIS

V. BRAZIL

RUDYARD KIPLING once said "The United States of Brazil is a world in itself." Justification of this statement may be found not only in Brazil's territorial extent, which exceeds that of the continental United States of America, and constitutes almost one-half of the entire South American continent, but also in the topography of the country and in the abundance and rich variety of her products and natural resources. In point of population, Brazil is by far the largest country in South America, since one-half of the inhabitants of the continent are to be found within her borders. Once a colony of the Kingdom of Portugal, Brazil has retained the Portuguese language as her native tongue, which means that, contrary to the general assumption, South America is far from being entirely Spanish-speaking.

Brazil's geographical proportions are enormous. So far-flung is her territory that all of the South American countries, with the exception of Ecuador and Chile, touch her borders. Her topography divides itself into three general areas: the tropical basin of the Amazon; the somewhat desert-like northeastern section, in which are located the important and picturesque states of Bahia and Pernambuco; and the fertile central and southern uplands which may be said to constitute the heart of present-day Brazil. In this area are to be found the famous coffee *fazendas*, and from this district come the cotton, fruits, and livestock that play so important a part in Brazil's export trade. Here, too, are the manufacturing centers and the great cities, Rio de Janeiro, São Paulo, and Santos, the world's greatest coffee port.

We left Buenos Aires for Rio very early one morning, and, having flown for a number of hours over country that was monotonous in its jungle-like flatness, our plane eventually reached the spectacular coastline of southwestern Brazil. Before long we were skimming past Rio's famous hunchbacked mountain, the Corcovado, with its towering, beautiful statue of the *Christo Redemptor*. The plane arrived on scheduled time at the Santos Dumont Airport. This airport is located conveniently on made land at one end of the bay, only five minutes from the center of the city, so that in an incredibly short space of time we found ourselves ensconced in the Gloria Hotel, from whose terrace we were now free to absorb the breath-taking beauty of Rio's harbor.

Rio de Janeiro, "*Cidade Maravilhosa*," lies on a landlocked bay studded with numerous islands and dominated by high peaks of almost fantastic design. Among these are the well-known Pao de Assucar (Sugarloaf Mountain) and the Corcovado, while the mountain range known as Tijuca forms a backdrop for the combined splendors of harbor and city. The bay is the scene of endless activity. Seacraft of all descriptions, from ocean liners to frail fishing boats, ply the deep blue waters, while an endless stream of ferries hauls commuters and tourists back and forth across the bay from Rio to

Nitcheroy, or to romantic Paqueta and the other islands. In the far distance, repeating the blueness of Guanabara Bay, shimmer the Organ mountains, with the uplifted rocky shaft of the Dedo de Deus (Finger of God) curiously projected into the sky.

Rio, inspired perhaps by the beauty of its setting, has endeavored to match Nature's scenic gifts in its broad boulevards that skirt the bay, its handsome tree-lined business and residential streets, its flower-bedecked squares, its government palaces, its hotels and office buildings, and in its charming hillside homes, half hidden in profusely blooming gardens. The life of downtown Rio centers around the *Avenida Rio Branco*, where one finds, in addition to business blocks, smartly designed in the modern architectural manner, such stately public buildings as the Monroe Palace, seat of the Federal Senate; the Municipal Theatre; the National Library; and the Academy of Fine Arts. The *Avenida Beira Mar*, which joins this busy thoroughfare, is the beautiful boulevard that follows the contour of the lower bay and unites downtown Rio with its fashionable seaside suburb, Copacabana, situated on the Atlantic Ocean side of the metropolis.

We were indebted to the kind offices of the United States Embassy and to Senhorita Ceícao de Barros Barreto for an interesting and fruitful schedule of activities during our stay in Rio de Janeiro. Senhorita de Barros Barreto, one of the most outstanding of Brazilian music educators, visited the United States on an official tour during the months immediately preceding our departure for South America. She spent considerable time investigating the programs of music education in various cities, including Los Angeles and Evanston, and was equally diligent in visiting teacher-training institutions and schools of music, her itinerary in the latter field embracing Northwestern University, the University of Michigan, and the Eastman School of Music. The fact that Senhorita de Barros Barreto was personally acquainted with the school music program of the United States, and that she knew something of our own point of view concerning music education, made her most valuable to us in planning a calendar that ensured the best use of our time in learning about Brazilian school music and discussing with interested individuals in Rio and elsewhere the music education program of our own country. Senhorita de Barros Barreto is at present directing classes in music education at the University of Brazil; in addition, she conducts the chorus at the *Escola Nacional de Musica*, which, in its senior division, is a department of the University. Formerly assistant to Villa-Lobos, director of music in the schools of Rio, she has also engaged in music education activities in the states of Pernambuco and Bahia. She is the author of a text on music pedagogy and the compiler of a collection of children's songs entitled *Cantigas Quando eu era Pequena*.



Fantastic rock formations give Rio de Janeiro somewhat the aspect of a Shangri-La. Here is the seaside suburb of Copacabana, a sweeping semi-circle of beach, boulevards, and fine buildings.

Through Senhorita de Barros Barreto we met Dr. Raoul Cunha, rector of the University of Brazil, as well as distinguished and helpful representatives from the Department of Education, the Brazilian Press Association, and the Department of Press and Propaganda. Dr. Lourenço Filho, eminent director of the *Instituto Nacional de Estudos Pedagogicos*, assumed the initiative in arranging for our public lecture on music education in the United States, making contacts for us in this connection with the Department of Press and Propaganda and with the Press Association, whose efficient director, Dr. Herbert Moses, placed at our disposal the organization's exquisite small auditorium.

Our lecture received the active sponsorship also of the *Instituto Brasil-Estados Unidos*, an organization founded in 1937 for the purpose of strengthening the cultural ties between Brazil and the United States. We were guests of honor one afternoon at a tea given by the *Instituto* in its spacious clubrooms and enjoyed many other courtesies extended to us by this organization under the leadership of its kind and thoughtful executive secretary, Mrs. Mary Nogueira. Thanks to the help of these various agencies, a representative audience of musicians, educators, and other interested individuals attended and expressed warm appreciation of our lecture-demonstration of public school music in the United States.

One of our earliest professional activities in Rio de Janeiro was a visit to the *Escola Nacional de Música da Universidade do Brasil*. This excellent conservatory of music, functioning under national auspices, and financed by governmental subsidy, has been in existence for almost a hundred years, having been founded by legislative decree in 1841, although it did not start to operate until seven years later. Its present director is Antônio Sá Pereira, about whose professional and personal quali-

ties one cannot speak except in superlative terms. An excellent musician himself, Sá Pereira has assembled an excellent corps of teachers who offer instruction in all branches of music. Pupils from eight to twenty-five years of age are admitted on the basis of competitive examination, the present enrollment being a little under 900. The conservatory has a library of 15,000 volumes and publishes a magazine called *Revista Brasileira de Música*. Sá Pereira is not only a fine musician and an able administrator, he is also a constructive thinker in the field of music education. One of his published works, *Psicotechnica do Ensino Elementar da Música*, stresses the importance of rhythmic experience as the basis for successful music study.

An honored member of the faculty is Francisco Mignone, one of Brazil's most brilliant composers and a dynamic conductor. We were grateful for the several opportunities we had to listen to Mignone's music in the quiet intimacy of his attractive apartment overlooking Rio's incredible harbor. Here we came to know the composer's charming wife, who, an artist in her own right, sings her husband's rhapsodic songs with the sensitive interpretation and warmth of tone these lovely gems demand. Mignone is a versatile composer who has to his credit a long catalog of works ranging in structure and mood from children's songs to symphonic poems and operatic scores. No one could have been kinder to us than Antônio Sá Pereira and his two good friends, and ours, the Mignones. The fact that this delightful trio was able to visit the United States this spring has afforded us the greatest satisfaction.

Other important musicians and composers of Rio de Janeiro whom we came to know and admire included Oscar Lorenzo Fernandez and Walter Burle Marx. The former is the composer who perhaps more than anyone else challenges the importance of the best known of all

Brazilian composers, Heitor Villa-Lobos. Fernandez, like Villa-Lobos, derives his inspiration from Brazilian subjects, such as native dances and Afro-Brazilian folklore. His historical opera *Malazarte*, produced at the Municipal Theatre shortly after our departure, is said to have achieved a signal success. Fernandez is also active as the director of an excellent private school of music, the *Conservatorio Brasileiro de Música*, whose extensive and well-equipped quarters we visited one afternoon.

Walter Burle Marx is fairly well known in the United States for the interesting series of orchestral concerts of Brazilian music which he presented during the New York World's Fair, as well as for his recent conducting of the Detroit Symphony Orchestra. Senhor Marx is also a sensitive composer, as we discovered when we visited him and his interesting family in their rambling old adobe home on the outskirts of Rio. After a delightful luncheon which introduced us to some delicious Brazilian dishes, we sat for an hour in the old-fashioned drawing room and listened to young Senhor Marx play some of his recent compositions. One, a choral work on a religious subject, was admirable in structure and deeply moving in sentiment.

The commanding figure in the musical life of Brazil is Heitor Villa-Lobos, the most prolific and best-known Brazilian composer and the director of music in the

schools of Rio de Janeiro. Thanks to the courtesy of Theodore Xanthaki of the United States Embassy, who arranged our initial meeting with the distinguished musician, we became well acquainted with Villa-Lobos during our Rio sojourn. In response to his generous invitation to use his office as our headquarters, we spent considerable time in his suite at the Department of Education, and thus had an excellent opportunity to see this vigorous individual at work. Villa-Lobos is an interesting personality. Dynamic, egocentric, energetic, self-sufficient, opinionated, he dominates every situation in which he finds himself. In contrast to these turbulent traits, he possesses also, to a marked degree, qualities of kindness and generosity which are particularly apparent in his relationships with his close friends and the members of his staff. Although we had many heated arguments with Villa-Lobos concerning school music objectives and procedures, since we differed considerably in our general philosophy on such matters, we managed always to emerge from these discussions in an amiable frame of mind and with an increased respect for the honesty of the other fellow's opinion, however antagonistic our basic points of view might be.

We happened to arrive in Rio de Janeiro at a time when the entire city, including the schools, was preparing for a three-day celebration in honor of Brazilian independence. The principal school contribution to the celebration occurred on September 7, Independence Day itself, at the huge Vasco da Gama Stadium, where a chorus of 30,000 children under the direction of Villa-Lobos sang the national anthem and other patriotic songs, as well as some two- and three-part Villa-Lobos arrangements of Brazilian folk songs. This large chorus, made up of the best singers in many individual schools, was rehearsed by Villa-Lobos in groups of two thousand or more in various sections of the city. We were privileged to witness two of these rehearsals and to attend the final performance at the stadium. It was a brilliant and colorful spectacle, graced by the presence of Brazilian officialdom, including President Getulio Vargas, who, as he circled the arena in his open car, received a mighty ovation from the mammoth crowd of 100,000 spectators.

The school music program in Rio is of recent development and has received its chief impetus from the active sponsorship of the Vargas government, which regards music as one of the most effective channels for the teaching of patriotism and the building of national ideals in the youth of the country. Villa-Lobos was assigned to the task of organizing a program of musical instruction in the schools of the nation's capital about a decade ago, and ever since that time has devoted himself not only to planning courses of study suitable both as to content and methodology, but also to acquiring and training a staff of teachers to put into operation the program he has devised. In view of the fact that the program is of such recent inception, the results are quite notable. The importance given to mass performance and the emphasis placed upon the disciplinary functions of music, as well as the use of Brazilian folk and popular music exclusively, have deprived the school music program of Rio of art values that we of the United States covet for our children. However, the program is still in its early stages of development, and its frank purpose, at least at present, is to awaken the musical con-

The railway station of São Paulo shows Spanish and Moorish influences.

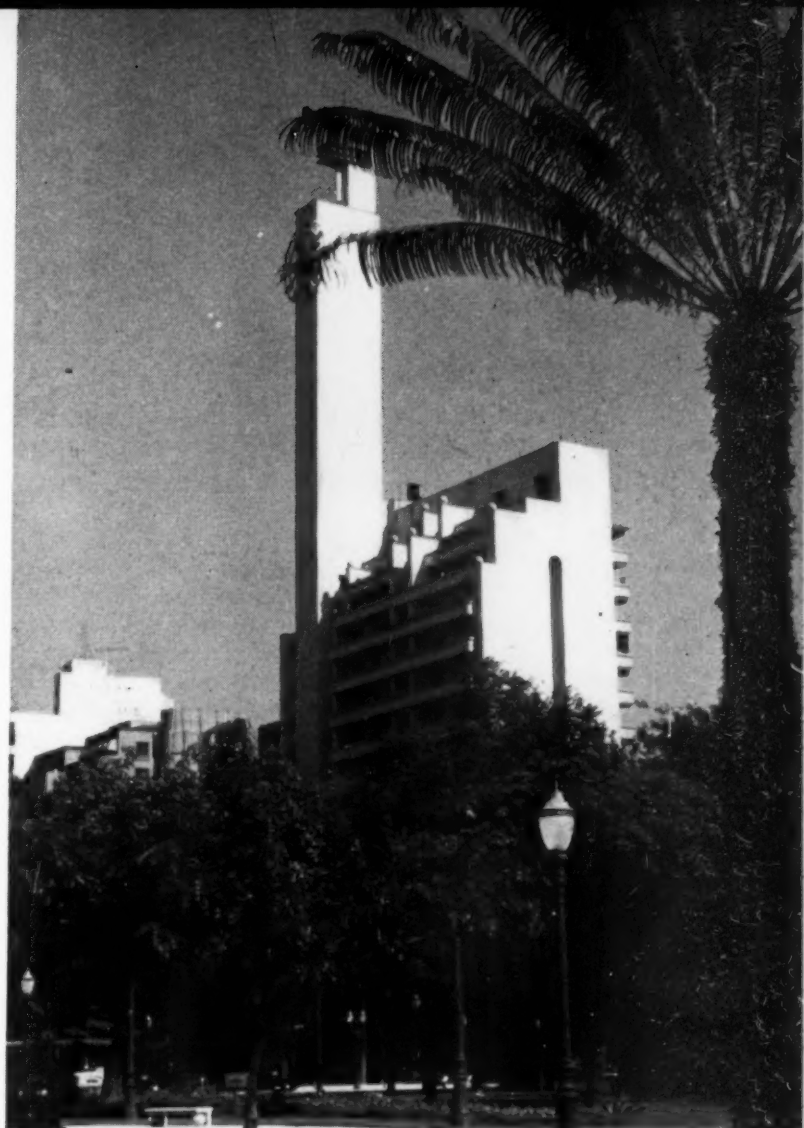


sciousness of the youth of the nation through acquaintance with and performance of indigenous music, particularly that music which glorifies Brazil.

We visited a number of schools in Rio de Janeiro, having as our guide José Vieira Brandão, the talented young assistant to Villa-Lobos, who is in charge of music in the secondary schools of the city. Senhor Brandão is an excellent musician, a successful composer, a brilliant pianist, and an able exponent of the Villa-Lobos pedagogy, which utilizes the old hand-sign tonic-sol-fa system. With Senhor Brandão, we visited on one occasion a secondary school, where a well-equipped teacher, Senhora Maria Paulina Lopes Patureau, whom we had met several times at the home of Villa-Lobos, presented an excellent lesson involving music reading, ear training, and choral singing with a large class of tenth or eleventh grade boys and girls. This class, like all other music classes in the school, meets once a week for training in music fundamentals and the singing of Brazilian folk and patriotic songs. Later we visited a boys' technical school, where music is an important part of the curriculum, and where one of the ablest members of Villa-Lobos' staff ministers to the musical needs of the heterogeneous group of boys making up the student body.

Our most interesting school visitation experience occurred at an elementary school named after the United States, *Escola Estados Unidos*, where, appropriately enough, we were greeted with a spirited rendition of The Star-Spangled Banner, sung in English by a group of two or three hundred upper-grade children who assembled in an out-of-door pavilion to give a short concert for us. When we expressed our pleasure over the fact that a school had been named after our country, we were told that the Brazilian government, as evidence of its friendship for the other American republics, has named a school after each of the western nations in turn. The *Escola Estados Unidos* had as its music teacher a vivacious young woman, who conducted the large chorus with fine precision in all of the songs that had been performed at the Independence Day celebration at the Stadium and in other songs that were new to us. An interesting feature of this alfresco program was the marching song which the children performed with complete rhythmic and tonal accuracy as they circled the large patio before returning to the pavilion for the conclusion of the program. At the end of this miniature concert, the gracious principal of the school ushered us into the school cafeteria, for a delicious collation, in which, as usual, the *cafézinho*—traditional friendly small cup of black coffee—played its important part. After a half an hour or so of pleasant conversation with the principal and her staff, we left the school with a feeling of pride in the institution that had been named for our country, and grateful for all the courtesies that had been shown us during our visit.

One of the things that interested us most in Brazil was the seeming success with which that country has solved its race problem. There are many Negroes in Brazil, descendants of the African slaves imported by Portugal to perform the menial labor the Portuguese themselves were reluctant to perform. By the beginning of the nineteenth century, the Negro slaves outnumbered their white masters three to one. As the result of frequent intermarriage, both before and since the abolition of slavery in 1889, the two races are gradually approach-



Tropical vegetation forms nice patterns with Rio's modern architecture.

ing amalgamation. Although it cannot be said that complete social equality has yet been established, Negroes do occupy important positions in business and in government, and we found many teachers of Negro blood in schools attended by both white and colored children. Several of Brazil's most competent musicians, performers, teachers, and composers are Negroes, and obviously the rhythmic interest and vitality of Brazilian music, as well as certain of its melodic and harmonic elements, are traceable to its African origin.

Rio de Janeiro, like other important cities on the southern continent, has its American school. We visited the school one day at the invitation of its principal, Joseph Piazza, a Dartmouth College graduate, who is endeavoring to provide the children of the American colony with the type of schooling they would have in their own homeland. The school has a fine corps of teachers and is pleasantly housed in a newly constructed building in one of the suburban sections of the city. Although we actually visited no music classes, we gathered from our conversation with Mr. Piazza, and from the music materials and equipment we later saw in the classrooms, that a consistent program of music study is being pursued in the school.

One of our most interesting musical experiences in Rio was attending, in the company of Villa-Lobos, a concert by the orchestra of the *Sociedade Propagadora da Música Sinfônica e de Câmara*, at which the maes-



tro's *Bachianas Brasileiras No. 2* received its first Brazilian performance. This is a powerful work, brilliantly orchestrated and utilizing the typical Villa-Lobos musical idiom, with its colorful harmonic structure and flexible, palpitating rhythms. The composer received an ovation from an enthusiastic audience whose pride in their distinguished and versatile countryman was quite apparent. The orchestra, which is composed of members of the faculty of the *Escola Nacional de Música*, some outside professional players, and a number of students, is an excellent organization, whose chief interest is the study and performance of works by contemporary and recent composers. In a sense it is an experimental body, at present under the efficient conductorship of Edoardo de Guarnieri.

We interrupted our stay in Rio de Janeiro with a three-day visit at São Paulo, the great financial and industrial center of Brazil. A prosperous and handsome city of a million inhabitants, São Paulo, because of its cooler climate, claims to have a more active life, both commercially and artistically, than Rio. Its downtown district boasts several skyscrapers, and its crowded streets suggest an energy and alertness that remind the visitor of many a busy North American metropolis. Commercial activities naturally center around the processing and distribution of coffee, since 68 per cent of the country's total coffee exports are produced in the state of São Paulo, of which the city of São Paulo is capital. Other industries also flourish in the city, however, among them cotton-spinning and weaving, the manufacture of hosiery, glass, furniture, shoes, and matches, and the milling of flour and jute.

We found much to interest us in São Paulo and regretted that we had not allotted more time to our stay in that enterprising and stimulating capital. However, thanks to the guidance and help we received from Ruth Mary Moore, principal of the São Paulo Graded School, and her gifted and energetic teacher of music, Alice Stehnhofen, we managed to crowd into our three days a busy and profitable schedule of events. We were fortunate also in having as our guide about the city a Northwestern University alumnus, Frank Hebblethwaite, who is spending a year in São Paulo on a fellowship, engaged in the study of the Portuguese language and literature.

The São Paulo Graded School has an enrollment of several hundred students and offers instruction on all grade levels, from kindergarten through senior high school. Established originally to provide the children of American parents, residing temporarily or permanently in São Paulo, with an education similar to that available

Left: Clean-cut verticals and horizontals, setbacks and streamlined curves are prominent on São Paulo's Praça da República. Right: Hotels and apartment buildings like these fringe Rio's Copacabana Beach.

in the United States, the school has gradually won the approval and confidence of upper-class Paulista families, with the result that now many native Brazilian children are to be found among the student body. We visited several classes in the school and were impressed by the completeness of its curriculum and the excellence of its teaching. Instruction is carried on in both English and Portuguese—the latter a requirement of Brazilian law, as English is in our own schools—with the result that even children of the primary grades possess an amazing bilingual facility. Regular musical training is offered throughout the school, and we were particularly pleased with the singing of the senior girls' glee club under the direction of Miss Stehnhofen.

It was in the auditorium of this school that we presented our lecture-demonstration of school music in the United States. For this occasion Miss Moore assembled an audience of parents and representatives from the São Paulo public schools. They were cordially appreciative of our presentation, but it was the children of the Graded School itself who seemed most to enjoy our motion pictures and recordings. One girl of senior high school age, who had recently arrived from the United States and had not yet recovered from her homesickness, thanked us tearfully for the pleasant reminder we had given her of the school in Ohio she had left behind, where "the school buses were yellow like those in the films," and where "there was an a cappella choir just like the one heard on the phonograph."

Through the initiative of Miss Stehnhofen, we were privileged to meet Fabiano Lozano, director of music for the public schools of São Paulo. Our first interview with this eminent Brazilian musician and educator occurred in the offices of the State Department of Education, where we became acquainted with a number of school dignitaries, all of whom received us with the greatest cordiality and expression of interest in our project. As we went from office to office, each host in turn served us a *cafézinho*, so that by the time we had made the rounds we were in a state of superexhilaration.

Dr. Lozano, knowing of our desire to hear some of the music of the São Paulo schools, generously consented to repeat for us a program of choral music which the elementary schools had presented a short time before. This necessitated assembling children from various sections of the city, providing transportation for the more distant groups, arranging for an auditorium, and dis-

posing of such other administrative details as are always involved in such a project, but there seemed great eagerness on the part of everyone concerned to honor the visiting North Americans in this way, and no effort was spared to make the enterprise successful. The program, given in the downtown *Escola Normal*, consisted of a cantata compiled by Dr. Lozano from songs of the children's regular repertoire and performed by a chorus of one hundred little girls, all daintily attired in crisp white dresses. The children sang their two- and three-part songs with a beautiful tone quality that more nearly resembled the type of singing we strive for in our North American schools than anything we heard on the southern continent. Included among the numbers was an arrangement of the Brahms Lullaby, in which a little girl with an unusually lovely voice sang the melody in Portuguese over a humming accompaniment by the rest of the chorus. The performance of this group, which displayed not only the superior musical ability of the young singers, but also a knowledge on the part of the conductor of how to work with little children, convinced us that in Dr. Lozano we had met a music educator of genuine worth. This conviction was strengthened through subsequent conversations with this distinguished gentleman, in which were revealed his idealistic, but sound, philosophy of music education. Dr. Lozano is a composer of importance and has made a valuable contribution to the school music literature of his country

through his arrangements of Brazilian folk songs and other choral material. As a prologue to the cantata given by the girls of the elementary schools, a chorus of young men and women from normal school, seated in the balcony of the auditorium, sang an excellent short program of a cappella numbers, including a spirited and thrilling rendition in English of The Star-Spangled Banner. We were grateful for this further evidence of desire on the part of the São Paulo School Department to honor its North American visitors.

We attended, one evening during our stay in São Paulo, a recital by the young North American pianist, Joseph Battista, the recent winner of the Guiomar Novaes prize, who was just concluding a successful east coast South American tour. The young man gave an excellent account of himself in this, the last of a series of three concerts in São Paulo, and received the enthusiastic applause of a large group of music lovers who had crowded into the attractive auditorium of one of the local newspapers. Present on this occasion, appropriately enough, was Mme. Novaes herself, the famous Brazilian pianist who gave the prize won by Mr. Battista. A Paulista, Mme. Novaes, so well beloved in the United States, is also very popular with her fellow townsmen. This great artist sent word that she would like to see us during our stay in her native city, but unfortunately we returned to Rio de Janeiro before arrangements for the interview could be made.

Two other important musicians whom we missed seeing in São Paulo were the gifted young composer, Camargo Guarnieri, who belongs in the upper bracket of significant Brazilian creative musicians, and Mario de Andrade, the famous folklorist and author. These two distinguished men, each an authority in his own field, were absent from the city during our São Paulo visit.

Before returning to Rio we enjoyed a day's excursion to Santos, the great coffee port, forty miles distant from São Paulo. We were indebted for this trip to our good friend, Ruth Mary Moore of the São Paulo Graded School, one of whose patrons furnished his car and

Photograph taken after the public lecture given by Messrs. Beattie and Curtis at the Brazilian Press Association, Rio de Janeiro. Seated, left to right: Francisco Mignone, composer, pianist, and professor of conducting at the National School of Music, University of Brazil; Mr. Curtis; Antônio Sá Pereira, director of the National School of Music; Mr. Beattie; Francisco Chiaffitelli, teacher of violin, National School of Music; Antonieta de Sousa, teacher of voice, National School of Music; Itiberé da Cunha, music critic on the *Correio da Manhã*. Among those standing are, left to right: Andrade Muricy, music critic on the *Jornal do Commercio*; Senhor Mangia; Gustavo Lessa, a director of the Instituto Brasil-Estados Unidos; Maria Francelina Barros Barreto, another director of the Instituto; sixth from left, Ana Carolina de Sousa e Silva, teacher of piano, National School of Music; seventh from left, Ceícao de Barros Barreto, teacher of music education, University of Brazil.





Thirty thousand Rio school children sing under the direction of Villa-Lobos in celebration of Brazilian Independence Day. The band is in the right foreground.

chauffeur for the drive to the sea. The well-built and spectacular highway connecting the two cities and winding through the steep hills that lie between the ocean and the lofty hinterland afforded us magnificent views, first of the wooded highlands with their rushing streams and occasional waterfalls, later of the broad coastal plain perforated by frequent indentations of the sea. We found Santos quiet, since the war has worked great havoc with the coffee trade, but we enjoyed a lazy stroll on the smooth, hard beach, a delicious luncheon at the popular Parque Balneario Hotel, and a leisurely drive through the narrow streets and along the docks, quite empty now that shipping is so curtailed, but bustling during normal times, when the harbor is filled with boats and an army of stevedores is needed to load the precious coffee cargo into the cavernous holds of tossing freighters.

Our mission was officially concluded on September 13, two days after our return to Rio de Janeiro from São Paulo and Santos. On that day we separated, John Beattie to return to Evanston for the opening of the fall semester at Northwestern University, Louis Curtis to linger on in northern Brazil and the islands of the Caribbean for an additional three-week holiday.

The mission had proved a richly rewarding and stimulating experience. Through it we had become acquainted with the magnificent topography of the great southern continent: the mighty Andes of Colombia, Ecuador, Peru, and Chile; the dramatic Peruvian plateau; the unending Argentine pampas; the tropical plains and dark forests of Brazil. We had come to know something of the primitive cultures of the South American countries: the Inca civilization of the west coast, the rich African contribution on the east. Traveling from country to country we had gained a broad perspective of the musical life of the capitals and great cities of South America. We had found many gifted composers, whose works impressed us with their sensitive beauty, and we had unearthed a considerable store of folk music that would be of use in the schools of the United States. We had seen many well-organized schools, offering extensive and up-to-date courses of instruction. In a few centers, constructive programs of music education were being developed, and it appeared that in every country

there was a growing eagerness on the part of musicians, teachers, and administrators, to find more opportunities for music in the general curriculum. Materials, equipment, and well-trained teachers, however, seemed to be needed for the development of a well-functioning program of music education in most of the South American countries, and it was hoped that proper agencies would be found for furnishing all three.

For us personally, the most valued reward of our mission was the number of warm friendships we had formed. From our first contact with the South American Continent in the Republic of Colombia to our last in the United States of Brazil, people had been cordial, gracious, generous, appreciative. Hotels had been comfortable, and travel easy, thanks to the excellent service of the Pan American Airways. All in all, it had been an interesting, unusual, and highly gratifying experience. And so it was with real regret that we said good-bye to each other at the Santos Dumont Airport in Rio de Janeiro at the conclusion of our joint odyssey.

Was the mission successful? Some one other than the authors must answer that question. However, if an awakened interest in the United States on the part of South American musicians and educators is valuable, if our contact with thousands of South American children proves fruitful in the development of an improved understanding of their North American cousins, if the enrichment of school music in the United States through the use of South American materials—with a consequent increase in appreciation of our southern neighbors' musical culture—be desirable, then one may safely say that the mission was successful.

The Brazilians have a beautiful word to express a nostalgic recollection of people and places far away. The word is *saudades*. It seems appropriate to close this report of our South American music pilgrimage with: "*Nos temos saudades da America do Sul!*"

This is the last of a series of five articles on South America, constituting the official report of John W. Beattie and Louis Woodson Curtis, who visited seven republics last summer on behalf of the M.E.N.C., under the auspices of the Pan American Union in cooperation with the Coördinator of Inter-American Affairs. Photographs of Copacabana and of buildings in Rio and São Paulo reproduced on these pages are the property of the Pan American Union, Washington, D. C.

[Suggested Reading: Sydney A. Clark, *The East Coast of South America*; John Gunther, *Inside Latin America*; Hubert Herring, *Good Neighbors*; Preston James, *Latin America*; Hudson Strode, *South by Thunderbird*.]

Contributing to the National Effort

MAJOR HAROLD W. KENT

THE Music Educators National Conference has taken a major interest in the potentialities of "Music in the National Effort." While exploratory discussions were getting under way in your organization, an invitation to the Radio Branch of the Bureau of Public Relations engaged the interest of that group. The two forces met in Chicago in January and mapped out a program on music which has resulted in some highly satisfactory directives. For example, a prime point arising in the talks was that national patriotism displayed only during the emergency was not enough. Music educators have a graver responsibility. We must lay the foundation now of an enduring music program—enduring through war and peace: from now on we must include permanently in our band, orchestra, and chorus repertoires folk songs and patriotic music, especially the National Hymn and Anthem; and each school generation must be made acquainted with this kind of musical Americana, which expresses and further cultivates the spirit that underlies the whole philosophy of our democracy.

One essential in establishing this long-term musical foundation in American traditions is perhaps explained better by reminding you that you good people in your contact with the students can set standards of musical experience which, throughout their lifetime, will serve to uphold the spirit of our democracy. For example, as the student plays the trumpet in the school orchestra in that bold fanfare in Tchaikowsky's Fourth Symphony, he is building a standard that will hold fast throughout his musical experience. I could recall for you—if it were to be tolerated—the complete music and lyrics of Bul-lard's *Winter Song*, *The Sword of Ferrara*, or *Land-sighting* by Grieg—and I have always glowed a little extra whenever I have heard any of my old glee club pieces in any kind of gathering. The same goes for Schumann's *Flower Song* and *Traumerei*, which I learned on my violin at the tender age of seven or eight. Yes, this music has remained with me, and unquestionably all of us have been affected profoundly by the music learned in our youth. That is why I say that standard musical experiences should include similarly more folklore and patriotic music. This music is a never-ending reminder of the democratic tradition and will profoundly influence the citizens, and therefore the America, of tomorrow.

Next, I would speak of the fact that all America is *not* singing! Fifteen per cent of your students are in orchestras, bands, and glee clubs. What about the remaining 85 per cent? Are they to be the neglected, un-singing, unmusical citizens of tomorrow? The inspiration of democracy must be applied to the *whole* student body—to the whole generation.

Assemblies are one solution, and these should be weekly assemblies with a minimum of pomp and circumstance and a maximum of friendly, vigorous, spontaneous group singing. The ordinary community song book will do here. Enjoyment and entertainment are not the only objectives—rather a spirit of unity, a sense of be-

longing, and a fervor of community oneness must be induced. There are many means of reinforcing these objectives: music could be made a required subject of education; the wider popularization of standard music should be encouraged; widespread community musical activities should be developed and individual achievement more generally acknowledged.

I cannot stress too much the point that everyone should participate *actively* in the school music program. By taking part in a musical enterprise, whether you huff or whether you puff, you are not only contributing to the stimulation of your fellow participants, but you are doing something for yourself. It's the reaction the ladies' circle gets out of knitting a sweater for a soldier, that the air warden gets out of ringing doorbells during a black-out, or walking his beat in the night: direct participation in community activities. If *every* student participates he *has* a part, he *feels* a sense of belonging, and the national effort becomes *his* effort—and Democracy has another sale! Your responsibility as a music educator is the enhancement of that opportunity—a sacred obligation which is your contribution to the total picture of the national effort. Of course, this is being done in your own school and perhaps in the schools of the nearby township. But how about the countless, endless schools stretching across this American horizon, where there is no high spot in the school week, where the individual's sense of *aloneness* is unconsciously emphasized, where there is no community responsibility impressed upon the student's mind?

The Army learned that the bombardier crew of the Flying Fortress had to be a well-drilled crew of coöperating individuals—an all-star team. There had to be a harmony of spirit, individual ability, a feeling of interdependence, a feeling of confidence in the other men of the crew, otherwise the plane would never reach its destination, nor would the bombs hit their mark, nor the plane return to its base. Group participation by the individual is an important morale factor. We may define military morale as the influences which give a soldier confidence in himself, confidence in his comrades, and confidence in his leaders. As with the bombardier crew, as with the air wardens, as with the members of any successful enterprise, this elusive quality which we term morale can be stimulated to a positive vital force by group participation.

You music educators who are asking what you can do in the national effort, and who are concerned that music may be regarded as a frill and eliminated from the curriculum by a school board bent upon a mission of cutting expenses to the unmusical bone, have an answer to this shortsighted policy. Bring your students into the assembly hall; make them all sing and make them love it! Do this and your worries will vanish with the echoing notes of their songs. Do this and you will assure us of a singing generation. The motto "America Sings to Victory" eventually can be realized by singing the virtues of our democracy across our protected skies.

CONTINUED ON PAGE FIFTY-SIX

[From an address delivered before the Music Educators National Conference at Milwaukee, Wisconsin, on April 2, 1942.]

The Code for the National Anthem of the United States of America

ADOPTED BY THE NATIONAL ANTHEM COMMITTEE, APRIL 2, 1942

The Star-Spangled Banner will be presented only in situations, programs, and ceremonies where its message can be effectively projected.

Since the message of the music is greatly heightened by the text, it is of paramount importance that emphasis be placed upon the *singing* of the National Anthem.

The leader will address himself to those assembled, as an invitation for their participation. If announcement of the National Anthem is necessary, it will be stated as follows: "We shall now sing our National Anthem," or "So-and-so will lead you in singing our National Anthem."

On all occasions, in singing the National Anthem, the audience will stand facing the flag or the leader in an attitude of respectful attention. Outdoors, the men will remove hats.

Musicians playing the National Anthem in an orchestra or band will stand when convenient to do so.

Our National Anthem is customarily sung at the opening of any program, but special circumstances may warrant the placing of it elsewhere.

If only a single stanza of the National Anthem is sung, the first will be used.

In publishing the National Anthem, the melody and harmony and syllable divisions of the Service Version of 1918 will be used. In publishing for vocal groups, the voice-parts of the Service Version will remain unchanged. (The Service Version in A-flat is reproduced on this page.)

It is inappropriate to make or use sophisticated "concert" versions of the National Anthem.

For usual mass singing of adults and for band or instrumental performances, the key of A-flat will be used. For treble voices the key of B-flat may be used.

If an instrumental introduction is used, the last two measures are most appropriate.

When the National Anthem is sung unaccompanied, care should be taken to establish the correct pitch.

The National Anthem should be sung at a moderate rate of speed. (The metronome indications in the Service Version are crotchet 104 for the verse and crotchet 96 for the chorus.)

The slighting of note values in the playing or singing of the National Anthem will seriously impair the beauty and effectiveness of both the music and the lyric. Conductors should painstakingly rehearse both instrumental and vocal groups in the meticulous observance of correct note values.

The statements herein relate to every mode of civilian performance of our National Anthem and apply to the publication of the music for such modes of performance.

The Service Version of the National Anthem, reproduced below, was prepared in 1918 by a joint committee of twelve (see 1919 Yearbook of the M.E.N.C., p. 145, and MUSIC SUPERVISORS' JOURNAL of November 1918, pp. 2-3), comprising John Alden Carpenter, Frederick S. Converse, Wallace Goodrich, and Walter R. Spalding, representing the War Department Commission on Training Camp Activities; Hollis E. Dann, Peter W. Dykema (chairman), and Osbourne McConathy, representing the Music Educators National Conference; Clarence C. Birchard, Carl Engel, William Arms Fisher, Arthur E. Johnstone, and E. W. Newton, representing the music publishers.

The Service Version as reproduced below is the same as that prepared by the original joint committee, with the exception of the transposition to the key of A-flat, in order to make it more singable by audiences, and a few minor changes in punctuation and wording, in order to make it more authentic.

The code here printed was adopted by the 1942 National Anthem Committee at the Milwaukee Conference with the assistance of its two representatives from the War Department, Major Howard C. Bronson, Music Officer in the Special Services Branch, and Major Harold W. Kent, Education Liaison Officer in the Radio Branch of the Bureau of Public Relations. Messrs. Dykema and McConathy represent the original committee on the 1942 Committee, which includes representatives of all principal music organizations.

The Star-Spangled Banner

Francis Scott Key

SERVICE VERSION

Attributed to
John Stafford Smith

With spirit (♩. 104)

1. O — say! can you see, — by the dawn's ear - ly
2. On the shore, dim - ly seen thro' the mists of the
3. O — thus be it ev - er when free - men shall

light, What so proud - ly we hail'd at the twi - light's last
deep, Where the foe's haugh - ty host in dread si - lence re -
stand Be - tween their loved homes and the war's des - o -

gleam - ing? Whose broad stripes and bright stars, thro' the per - il - ous
pos - es, What is that which the breeze, o'er the tow - er - ing
la - tion! Blest with vic - t'ry and peace, may the heav'n-res - cued

fight, O'er the ram - parts we watch'd, were so gal - lant - ly
steep, As it fit - ful - ly blows, half con - ceals, half dis -
land Praise the Pow'r that hath made and pre - served us a

stream - ing! And the rock - ets' red glare, the bombs burst - ing in
clos - es? Now it catch - es the gleam of the morn - ing's first
na - tion. Then — con - quer we must, for our cause it is

air, Gave — proof thro' the night — that our flag was still there.
beam, In full glo - ry re - flect - ed now — shines on the stream;
just, And — this be our mot - to: "In — God is our trust."

Chorus (♩. 96)

O — say, does that — Star-Span - gled Ban - ner — yet —
'Tis the Star-Span - gled Ban - ner, O long may it —
And the Star-Span - gled Ban - ner in tri - umph shall

broaden

wave — O'er the land — of the free and the home of the brave?
wave — O'er the land — of the free and the home of the brave!
wave — O'er the land — of the free and the home of the brave!
broaden

[Reprints of this page may be obtained from M.E.N.C. headquarters, 64 E. Jackson Blvd., Chicago, for 1c a copy, postpaid.]

The Education of Free Men

WILLIAM G. CARR

THE *Education of Free Men in American Democracy* is a small book of about 100 pages, published last year as a statement of the Educational Policies Commission. This book, the summary of five years of research, conference, and deliberation by the Commission, is the reservoir of ideas out of which was constructed *Free Men*, the drama of democracy presented at the convention of the Music Educators National Conference in Milwaukee, Wisconsin.¹

Briefly, this book sets forth the education which free men and the children of free men require in order to protect their freedom against aggression from without and against decay within.

The tides of freedom and tyranny rise and fall in human history. Recently the tide of tyranny has been rising, crawling across the world at a steady pace, often unchallenged, rarely checked. That tide is not the product of the impersonal forces of nature, it is not like the inexorable tides of the sea. It has been created by men, by shrewd men who have taken evil advantage of the conditions of the time to call it forth.

The tide of tyranny, though man-made, is powerful. That tide—with its scorn of honest dealing between nations, its mockery of the principle of equal opportunity, its denial of the dignity of the individual human being, its derision of the ideal of peace among men, its glorification of war as man's noblest pursuit, its conversion of the citizen into a subject, its inculcation of the sentiments of racial bigotry and persecution, its elevation of force into a moral and religious principle—that tide now nibbles along the shores of America.

In the stemming of that tide, the educational agencies of America have a significant part to play.

The teachers and parents must help the public to understand that the schools, colleges, libraries, and other organized educational institutions of America can make substantial contributions to victory—contributions without which the outlook for victory would be considerably darkened or delayed. Let us enumerate:

1. Only education can provide for a steady flow of skilled workers into the war industries. Since July 1940 nearly three million persons have received vocational education leading directly to employment in the production of war needs. It should be borne in mind that although this training usually culminates in special vocational classes and schools, it begins with and rests upon a basis of general education, good work habits, general mechanical skills, and desirable attitudes. These necessary foundations are laid during an extended elementary and secondary period of education before entering upon the specialized vocational training. Both the special training and the basic general education are absolutely necessary if a steady flow of skilled workers over the months and years is to move into the war industries.

¹ This article embodies the ideas expressed by Mr. Carr, in his capacity of secretary of the Educational Policies Commission and associate secretary of the National Education Association, at the premiere of *Free Men* in Milwaukee on the evening of April 1 and at the Seventh General Session Assembly on April 2.

[NOTE: Single copies of the script of *Free Men* may be obtained without charge from the Educational Policies Commission, 1201 Sixteenth St., N.W., Washington, D. C. Orders sent to M.E.N.C. headquarters will be forwarded.]

2. Only education can supply farm workers with the knowledge and skill necessary to produce the food and other farm products needed by the defenders of freedom.

3. Only education can supply the special training in advanced science and mathematics necessary for the success of the more technical branches of the armed services and the war industries. Here, too, it is important to remember that advanced technical training can only be built upon proper preliminary training in these and other fields of study, and that in order to maintain a steady flow of technically equipped persons into the fighting forces and the war industries, the preliminary training in science and mathematics in the elementary and secondary schools must be maintained.

4. Only the organized institutions of education can release the energies of nearly thirty million children and youths who are too young for service in the armed forces or for employment in industry and agriculture, but who are nevertheless capable of significant contributions to the war effort through various forms of personal service, through summer and odd-job work, through aiding in campaigns to salvage needed materials, through collecting funds required for the war effort, and through morale-building and recreational community services.

5. Only education can correct some of the grosser educational deficiencies, which are now causing the rejection of men by the thousands from the military services; only education can prevent future rejections on a large scale for the same reason. Approximately 142,000 young American men have already been rejected from military service because their education is below the fourth-grade level, which, in the view of responsible officials, is the minimum necessary for the effective service of a man in the Army. Those who, a decade or more ago, determined the policies whereby these young men were denied education beyond the fourth-grade level have much to answer for in this day. Any who would today deny adequate education to the children and youth of America will have much to answer for in the difficult days that are to come.

6. Only education can properly support medical and other health services necessary for maintaining physical fitness. Medical services may sometimes remove physical handicaps and cure diseases, but education is necessary if people are to learn to prevent disease, to avoid injuries, and to use medical services wisely. Only through education can people learn to provide proper nutrition for themselves and their children. Only through education can they learn the principles of personal hygiene and first aid.

7. Only through education can free men develop the knowledge, loyalty, and discipline which will maintain our ideals through all the hazards of war and reconstruction. The art of good citizenship is not inherited. It must be learned anew by each succeeding generation. Respect for the principles of freedom and brotherhood upon which the American way of life depends is acquired through education and in no other way whatsoever.

ever. Acceptance of heavy responsibilities for civic service and sacrifice is not easily learned in a few days under routine and unskilled instruction. Such matters can be learned only over a long period of time and under skillful instruction, and, generally speaking, they can be learned effectively only during childhood and youth. It will do us no good at all to win the war in a military sense if we leave the victory to a new generation which is educationally unfit to use, appreciate, and extend the liberties that have been won at a great price.

This last contribution is easily forgotten because its outcomes are intangible. The job of training citizens looks so easy to the uninitiated, and yet is so supremely difficult. For instance, you know very well that in your own field of music education you do not contribute to good citizenship merely by insisting on technically perfect learning of the words and melodies of great American music. You do not fall under the sway of Nanki-Poo's too-simple doctrine:

"If patriotic sentiment is wanted
I've patriotic ballads cut and dried
So where'er our country's banners may be planted
All other local banners are defied."

No, your task is not cut and dried, not a mere exercise in technique. You therefore strive to enrich our country's songs, in war and in peace, not only with a good technical performance but also with a deepened understanding of the ideals and achievements that we celebrate in song. To you as teachers, as well as musicians, falls the task of making children hear and feel within the melody and rhythm of American music, the aspiration, the energy, the determination, the idealism of free men.

But I am already in deep water. Let me leave your special field of education and scramble back to the comparative safety of the main theme of the book and the drama.

The central thesis of *The Education of Free Men in American Democracy* is that the American people should give closer attention to the moral quality of their educational program. They should encourage and assist the teaching profession in all its varied branches to provide an education frankly and systematically designed to give the rising generation the *loyalties*, the *knowledge*, and the *discipline* of free men. Each of these three elements is the subject of detailed consideration in both the book and the drama. I can only state here a few generalities about each of them.

Concerning *loyalties*, it may be written in the history books of the future that the supreme tragedy of the last quarter century was the educational failure of the friends of freedom in many lands now unhappily governed by tyrants. These men of good will, though holding in their hands the substance of man's most splendid and abiding hopes, failed to present to their children a great goal toward which to strive. They permitted the leadership of the young to pass by default to men of brutal inclinations and despotic temper. These wicked men have directed the noble passions of youth to the overthrow of free institutions and the establishment of regimes of violence, terror, and slavery. The survival of democracy in the world requires not only military victory over the aggressors, but the education of our youth in the rich *loyalties* of free men—loyalty to the processes of free inquiry, open discussion and group decision, to the standards of personal and national honesty, to an unselfish concern for the welfare of the community. The young

Nazi soldier who, in a state of blind ecstasy, dies with the name of Hitler on his lips, is fulfilling the highest demands of his cramped and betrayed loyalties. The youth of America instead must learn to love with an even greater devotion the ways of freedom; to struggle to make these ways prevail for all men everywhere; to live, and if need be, to die for them.

The second element in the education of free men is *knowledge*, the key of liberty. Free men know that the human mind can be trusted and should be set free. This means generous and universal educational opportunities through schools and libraries, the fostering of the spirit of inquiry, the complete absence of barriers which keep knowledge and understanding from the people or any part of the people.

Without knowledge men cannot be free, without knowledge men can be led into slavery shouting the battle cry of freedom, without knowledge men cannot rule themselves. Even a dictatorship, though disseminating a vast amount of plain rubbish and fancy falsehood must also transmit to the young large bodies of thoroughly dependable, even though carefully selected and limited, knowledge. Democracy, beyond all other social systems and faiths, must provide every opportunity for the complete enlightenment of all its people. It must do this, or perish.

In providing the third element of the education of free men, *discipline*, we must avoid two equally false extremes. The discipline necessary for free men cannot be achieved by subjecting the young for a period of years to the regimen of a slave. Neither can it be produced by allowing the young to follow their own impulses and take over completely the direction of their own education. No, the discipline of free men can be learned only by practice, by living the way of democracy, by rendering an active as well as a verbal devotion to the principles of the democratic faith. It requires a school organized deliberately to give boys and girls guided experience in democratic living. Above all, it requires the bright example and influence of a teacher, whether of music, physical education, or Latin, who in his activities in both school and community himself practices the discipline of a free man.

One last word. Both the Music Educators National Conference and the Educational Policies Commission hope that many of you will want to produce this drama, or some part or adaptation of it, in your own locality. The simple requirements for doing so are stated on the inside front page of the script, copies of which may be obtained from the Commission.

We think such a production would be a useful national service at this time. Now—while our people are joined with others in stemming the rising tide of despotism—is a good time for us to remind each other that the free way of life is defended not alone by armies and navies and clouds of fighting planes. In every home, in every school, every day, the ways of freedom are stoutly defended or tamely surrendered by what we teach and how we act. It is as simple as that, and as difficult. This production, then, is more than entertainment, more than a pageant, cut and dried. It is your pledge and mine that whatever happens in the future, in dark days or bright, in peace and in war, American schools, American teachers, and American boys and girls—the gallant, singing youth of this land—will never cease to teach and to learn the *loyalties*, *knowledge*, and *discipline* of Free Men.

Music in the Army

MAJOR HOWARD C. BRONSON

TO BRING to the Music Educators National Conference the greetings of the Chief of the Special Services Branch of the War Department, Brigadier General Frederick H. Osborn, is indeed a pleasant duty. It would have been, however, a greater privilege to have introduced him in person to this notable assemblage. It was with genuine regret that the press of official duties prevented his acceptance of your invitation to address you and to observe your deliberations during your biennial meeting. I am, therefore, honored to convey to you the good wishes of my Chief, Brigadier General Osborn, and to assure you, for him, that he is sincerely interested in the great work which you, as music educators, have done and are doing.

The results of that work are far-reaching. In the brief span of a score of years you have raised the cultural level of the youth of our nation from a position wherein a considerable proportion of our people looked upon musical attainment as a useless affectation and frill to one in which millions of proud parents crowd the auditoriums of our public schools to listen to their children perform and sing the works of the masters with a degree of ability which only a few professionals possessed twenty years ago.

The spiritual value of the musical training which you have given our boys and girls justifies your efforts, as well as the cost of the addition of music to the curriculums of the public schools, colleges, and universities of America. We are learning, as our allies the British have learned, that music is one of the vital elements of a fighting Army. Music sustains the soldier when the going is rough; music comforts him through the dark night; music carries him over the top and on to victory. The singing armies of the world are the fighting armies. We have not seriously considered the Chinese as a musical people, yet war correspondents frequently comment upon the singing ability of those formidable fighting units, the Fifth and Ninth Chinese Route Armies.

Recent changes prompt me to explain briefly to you the purpose and function of the Special Services Branch. The title is new and supersedes that rather threadbare and somewhat erroneous original appellation, "the Morale Branch." The Branch, under its original name, was created March 14, 1941. Its expansion has been remarkably rapid. The purpose of the Branch is to assist commanders in all matters of morale, recreation, and welfare. The divisions of the Special Services Branch are: Executive, Planning, Research, Information, Facilities, Budget and Fiscal, Army Motion Picture Service, and Welfare and Recreation. Within the divisions are sections, which cover a wide variety of activities. The Music Section is a part of the Welfare and Recreation Division, the other sections of which are: Athletics; Dramatics; Leisure Time Education, which includes the Army Institute; and Welfare, which has to do with the important details of soldier insurance, relief, and the Red Cross in its relationship to Army personnel. The

[From an address delivered before the Music Educators National Conference in Milwaukee, Wisconsin, April 2, 1942.]

Army Exchange Service, until recently a division of the Special Services Branch, has been set up as a separate organization. Thus, within the Special Services Branch are coordinated many of the activities which were administered by civilian organizations during World War I.

The first year under the present system indicates that economy and efficiency of operation have been the result. Although war came upon this nation with the speed of lightning, that it would come was the deep conviction of a few farseeing officials, who fortunately strove to hurry us along the pathway of preparedness. Knowledge of our danger prompted them to devote every energy to the development of our defense system. We now know how imperative it is that each of us strive in every manner within our power to win this war of gigantic proportions. The speed of the aggressor nations permits no delay in the development of our fighting machine. A formidable force for defense and offense is of paramount importance to America today.

As the educators and trainers of the youth of our nation in the art of music, you are concerned to what extent the musical product of America's educational system is being utilized in the present war effort. For the Army, I am pleased to inform you that, in recognition of the value of music as an important morale factor and builder of esprit de corps, there is an ever-growing utilization of music as a means of entertainment and recreation as well as in its official application through the medium of Army bands. To keep pace with the rapid expansion of the Army, scores of new bands will be authorized during the coming twelve months, raising the total for the Army to several hundred.

In order to provide competent directors for the new bands of the Army and make available replacement leaders for existing bands, the Army Band-Leader School, on April 6, 1942, will move from the Army War College, Washington, D. C., to Fort Myer, Virginia, where spacious quarters for the faculty, student body, and classrooms, are being prepared. The new facilities of the school will permit the expansion of each class from twenty-five to sixty band-leader candidates. The faculty of which Captain Thomas Darcy, leader of the United States Army Band, is dean is being increased from two music instructors to five. A recent Executive Order authorizes, under certain conditions, the function of command by warrant officers. As such, band leaders, in many instances, have already assumed command of their bands. To prepare prospective band leaders for the responsibilities which the function of command involves, an instructor of company administration has been added to the faculty of the Army Band-Leader School. The term of each band-leader class will be two months instead of three.

The United States Army Band will also move to Fort Myer from present quarters at the Army War College. The Band and School will be supervised by a commandant. The officer assigned to that position will report for duty on or about April 3, 1942.

CONTINUED ON PAGE FIFTY-SEVEN

Presenting

THE GREGORY STONE CHORAL SERIES

The music of Russia—of today and yesterday—
in choral settings by Gregory Stone that express
all the strength and beauty of a great people.

SSA A Cappella

- W3122 OH ZGHEE, ZGHEE!.....15 W3125 I HAVE LOTS OF GOLD!.....15
Russian Folk Song *Russian Folk Song*

SSA with Piano Accompaniment

- W3111 DON'T GO GRITZIU! *Ukrainian Folk Song*.....15

SATB with Piano Accompaniment

- W3120 THE BIRCH TREE.....15 W3126 AT PARTING.....15
Russian Folk Song *Vladimir Zakharoff*
W3140 GLORY . . . An ancient Patriotic Russian Song in a setting by Nicholas Rimsky-
Korsakoff for Chorus with Orchestral Accompaniment or with a two Piano Accompaniment
Choral Parts Only.....15 Full Score.....3.00
Two Piano Score.....2.00 Complete Set of Parts.....6.00

SATB A Cappella

- W3123 OH ZGHEE, ZGHEE!.....15 W3138 DANCE FOR ME.....16
Russian Folk Song *Russian Folk Song*
W3128 AT THE GATE.....18 W3119 EKH LAPTI (with Soprano Solo) .16
(with Sop. Alto and Tenor Solos) *Russian Folk Song*
Russian Folk Song W3112 DON'T GO GRITZIU!.....16
W3136 SONG OF THE MEADOW *Ukrainian Folk Song*
LAND L. Knipper.....16 W3114 THE COSSACK'S
W3118 IN DEFENSE OF OUR LAND...15 FAREWELL *Ukrainian Folk Song*.....18
Daniel and Dimitri Pokrass W3115 ROUMANIAN DANCE
(A Modern Russian Song) SONG *Roumanian Folk Song*.....16

TTBB with Piano Accompaniment

- W3121 THE BIRCH TREE.....16 W3127 AT PARTING.....15
Russian Folk Song *Vladimir Zakharoff*

TTBB A Cappella

- W3124 OH ZGHEE, ZGHEE!.....16 W3135 SONG OF THE MEADOW
Russian Folk Song LAND L. Knipper.....18
W3116 THE COSSACK'S FAREWELL! *Ukrainian Folk Song*.....18

English Versions to all the above choral numbers by Milton Pascal

M. WITMARK & SONS • RCA BLDG. • RADIO CITY • NEW YORK

American Songs for American Children

FOLK MUSIC and folklore are closely associated with the cultural and social development of any country. This fact is generally recognized, but for some reason we in these United States have been prone to give more thought to the indigenous music, art, and customs of other countries than to our own. Although for years there has been an increasing interest in our folk material, it was not until the Music Division of the Library of Congress undertook a systematic survey of it that musicians and educators generally began to realize the wealth of our heritage of robust music of the people and the land—music inseparably linked with our work and our play, our growing pains and our accomplishments. As a result of the folk song project, the collection in the Library of Congress now totals 20,000 folk tunes gathered from hills and plains, towns and highways, the north woods and the southern cotton fields.

The purpose of the Music Division of the Library of Congress, as expressed by its chief, Harold Spivacke, was not only to collect this material but to have it utilized widely, particularly in the schools. Of course this was a logical outcome, which, under normal conditions, would in due time have received support, not only from music educators but from other interested persons. Recent world events, however, have so profoundly influenced our attitude toward all things associated with "the American way" that our interest in the traditions and background of our country and our appreciation of the spirit and meaning of our own folk music have undergone a marked quickening. It was as an obvious outgrowth, therefore, of the American Unity through Music program that "American Songs for American Children" came into being. The meeting of the Conference at Milwaukee provided an ideal setting for its public introduction.

In this session a large and important audience heard the story of the Library of Congress folk song project and of the special American Songs for American Children project undertaken in cooperation with the M.E.N.C. American Unity through Music Committee, with assistance from the Rockefeller Foundation. Alan Lomax, with the capable assistance of Peter Bowers, and Barbara Bell, presented typical American tunes, and a student group from St. John's Cathedral School in Milwaukee, under the direction of Lilla Belle Pitts, gave a demonstration of student interest in singing folk material. The songs sung by the children, as well as some of those performed by the professional folk singers, were from the pamphlet *American Songs for American Children*, especially prepared for the convention. This pamphlet was distributed to all who attended the session, so that the audience was able to join in the singing and, in addition, to carry home in tangible form a few of the results of the folk song project research carried on by the American Unity through Music Committee.

Ten in number, the songs in the pamphlet were carefully chosen, on the basis of their social and geographical background, as representative of the folk material available for use in schools. Editing of music and text was largely the work of Charles Seeger, chief of the Music Division of the Pan American Union, and Ruth Crawford Seeger, both well-known figures in the folk field. The explanatory notes preceding each song were written by Alan Lomax, who is assistant in charge of the Archive of American Folk Song in the Library of Congress, and who, following in the footsteps of his father, John Lomax, has won the acclaim of scholars and reviewers everywhere for his authentic work in the field of American ballad and folk song.

One of the songs most popular with the audience was *So Long, It's Been Good to Know You*. Mr. Lomax' notes on the background of this ditty indicate the cultural richness that is to be found in the songs of America:

"Whenever a group of people is thrown on its own resources, isolated by circumstance or geography from the body politic, it may compose for itself ballads and songs which tell its peculiar sorrows and joys, tragedies and pleasures. This has been the case with cowboys and convicts, isolated villages in peasant Europe and pioneer settlements in the New World, and, more recently, with the Okies, who, from settled farmers in the Middle West, became migratory workers, fleeing the Dustbowl. Their obscure poets sing of the tin shacks along the railroad track, the hardships of the desert road to California, the Government camps, the dust storms and the 'pea-pickin' blues.

"Woody Guthrie, hobo, sign-painter, poet, and philosopher, who once said, 'I've got relatives under every railroad bridge in

Southern California,' is the Okie poet laureate, the sort of folk poet who has made the songs of the miner, the lumberjack, the cowboy, the sailor. He rhymes their stories and their ideas roughly together, thinking only of the Okies, trying only to speak their true sentiments, using always their common phrase and favorite tunes. His songs, therefore, flow directly out of his folk culture, carving the channel a little broader, but following the main deep-flowing course of our American folk song tradition. His ballad, *So Long*, can, therefore, be truly called a contemporary folk song."

Music educators left the folk song session with a new insight into the importance of American folk songs in education and the responsibilities of their profession in the utilization of this material. As stated by Charles Seeger in the Foreword of *American Songs for American Children*:

"It may be said: One mark of a mature and vigorous people is its ability to be at home with itself, to accept itself and to value itself for what it is.

"Again it may be said: No less important is its ability to be at home in the world at large—to give and take in the free intercourse of peoples without too much regrettable loss on any side.

"If, as many of us believe, the United States is come of age as a world culture, will it not be upon the basis of the integrity of its domestic values that it will be able to adjust itself to the influx of foreign values which inevitably pour into its life? And will it not be upon this same basis that it can expect to take a leading part in the world adjustments now claiming so large a part of its attention? It would seem so.

"The process of knowing and accepting itself is now well under way in nearly every field in the United States. In the Latin-American countries, whose history so much resembles ours, processes have for some time been maturing similar to those in the Anglo-American countries. We can see ourselves as acting, then, not only in a national but in a hemisphere picture. In this large frame the present program 'American Songs for American Children' signalizes a step being taken in the United States which has already been taken by some of our Southern neighbors. It is a step to which we have looked forward for some years—perhaps the most momentous single step to be taken toward the time when the United States will be at home with its own music. This step is the adherence of the music educators of the United States to the principle that one essential basis of music education in a country is the folk music of that country."

[NOTE: A limited number of the folk song pamphlets are still available from M.E.N.C. headquarters. (Please send 10c to cover handling and postage.) Further material regarding the American Songs for American Children project will be published in subsequent issues of the JOURNAL. The next issue will contain an article by Charles Seeger.]

The image shows a musical score for the song "So Long, It's Been Good to Know You". The score is written on a single page with a decorative border. It features a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff with a treble clef. The lyrics are written below the staff, with some words in italics. The song is divided into a verse and a chorus. The verse begins with "I've sung this song but I'll sing it a - gain, Of the place where I lived on the wild wind - y plains, In the month called A - pril, the coun - ty called Gray, And here's what all of the peo - ple there say:". The chorus begins with "So long, it's been good to know you— So long, it's been good to know you— So long, it's been good to know you, This dust - y old dust is a - get - ting my home, I've got to be mov - ing a - long—".

Music Educators National Conference

OFFICIAL REPORTS FROM THE 1942 BIENNIAL CONVENTION

THIS ISSUE OF THE JOURNAL is devoted in large part to material which is intended to reflect the significance of the biennial convention of the Music Educators National Conference, held at Milwaukee March 26-April 2, 1942, in connection with the Biennial Music Festival of the Milwaukee Public Schools. On other pages appear various addresses and reports selected because of their timeliness in connection with the national war effort and the functioning of the American Unity through Music program initiated some two years ago. In view of the fact that it is never possible to give a complete report of all the convention features, such as the various demonstrations and discussions, and in this instance the particularly fruitful programs arranged and carried out under the auspices of the National School Band, Orchestra, and Vocal Associations and the various educational

section committees, it seems desirable to devote available space in the JOURNAL to certain official reports, including (a) the condensed report of the meetings of the Executive Committee and Board of Directors, (b) the report of the biennial election, (c) resolutions presented on behalf of the Council of Past Presidents and accepted by the Conference, (d) the report of the Music Education Research Council, (e) the report of the intra-organization meeting attended by officers of the various units and affiliated and cooperating organizations, (f) the report of the Committee on Archives.

Careful reading of this material, as well as the articles on other pages, should provide an illuminating commentary on what may be considered one of the most important events in the entire history of music education.

Executive Committee and Board of Directors

PURSUANT to the call of President Fowler Smith, the Executive Committee convened at the Hotel Schroeder, Milwaukee, Friday morning, March 27, 1942. There were no formal actions, the session being devoted to general discussion of various matters pertaining to the convention program and the status of Conference affairs. Provisions of the Constitution regarding election procedures were reviewed and the tentative agenda for the subsequent meeting of the Board of Directors was outlined.

The Executive Secretary reported that invitations for the 1944 convention had been received from Kansas City, Denver, New Orleans, Atlantic City, Detroit, and Tampa. (Invitations from Chicago and St. Louis were received later.)

A report from the Associate Executive Secretary indicated that local arrangements for the convention were well in hand under the direction of William Lamers, Directing Chairman, and Herman Smith, Vice-chairman. Special comment was made upon the wholehearted support which had been received from Superintendent Milton C. Potter, General Chairman of the Convention Committee.

No further business of the Conference was taken up by the Executive Committee, inasmuch as the Board of Directors was scheduled to convene on the afternoon of the same day and in subsequent sessions as might be required.

[Present at the meeting: President Fowler Smith, First Vice-president Louis W. Curtis, Second Vice-president Richard W. Grant; Members-at-Large: Frank C. Biddle, Haydn Morgan, Lilla Belle Pitts, and Lorrain E. Watters; Executive Secretary C. V. Buttelman and Associate Executive Secretary Vanett Lawler.]

In accordance with the provisions of Article V, Section 1 of the Constitution, President Fowler Smith had issued a call for a meeting of the Board at 2:00 P.M. Friday, March 27, in the Hotel Schroeder, Milwaukee.

The session was called to order shortly after two o'clock by the President. Members present:

President—Fowler Smith, Detroit, Mich.
First Vice-president—Louis Woodson Curtis, Los Angeles, Calif.
Second Vice-president—Richard W. Grant, State College, Pa.
Executive Secretary—C. V. Buttelman, Chicago, Ill.
Associate Executive Secretary—Vanett Lawler, Chicago, Ill.

Members-at-Large:

Frank C. Biddle, Cincinnati, Ohio.
Haydn M. Morgan, Ypsilanti, Mich.
Lilla Belle Pitts, New York, N. Y.
Lorrain E. Watters, Des Moines, Iowa.
John C. Kendel, Denver, Colo.
William E. Knuth, San Francisco, Calif.

Presidents of the Divisional Conferences:

California-Western—Helen C. Dill, Beverly Hills, Calif.
Eastern—John H. Jaquish, Atlantic City, N. J.
North Central—J. Leon Ruddick, Cleveland, Ohio.
Northwest—Walter C. Welke, Seattle, Wash.
Southern—Luther A. Richman, Richmond, Va.
Southwestern—Dean E. Douglass, Jefferson City, Mo.

Presidents of the Auxiliaries:

National School Band Association—L. Bruce Jones, Little Rock, Ark.
National School Orchestra Association—Louis Wersen, Tacoma, Wash.*
National School Vocal Association—Frederic Fay Swift, Iliion, N. Y.
Board of Control, N.S.B.O.&V.A.—A. R. McAllister, Joliet, Ill.*
Music Education Exhibitors Association—Ennis D. Davis, New York.

[* Absent from first session; attended subsequent sessions.]

It was stated that the first business of the meeting was the selection of the Nominating Committee. After some discussion, President Smith announced that the procedure would be for members of the Board representing the respective areas of the six Divisional Conferences to caucus for ten minutes and then report their recommendations, as follows: (a) two candidates

from each of the six divisions for the position of divisional representative on the Nominating Committee; (b) a recommendation for member-at-large, to serve as chairman of the Nominating Committee.

As the result of this procedure, the following were chosen as members of the Nominating Committee: M. Claude Rosenberry (Chairman); North Central—Hazel B. Nohavec; Northwest—Ethel Henson; Southwestern—A. W. Bleckschmidt; David Robertson, alternate; Southern—Lloyd Funchess; California-Western—Charles Dennis; Eastern—Arthur Goranson.

It was ascertained that Mr. Rosenberry had not yet arrived in Milwaukee. Therefore, Grace V. Wilson was elected alternate chairman to serve in case Mr. Rosenberry failed to reach the convention in time to assume the responsibility of chairman.

Following the selection of the Nominating Committee, the Board gave attention to the selection of members of the Research Council in accordance with the stipulations of Article VII, Section 2, which requires that the Board elect six members for a six-year term at each biennial meeting, such election being subject to confirmation by the members of the Conference at the annual business meeting.

Nominations for Council membership were made by members of the Board, and, as provided in the Constitution, the Research Council was given the privilege of suggesting names to be included in the list considered by the Board. From this general list the following were elected: John W. Beattie, Evanston, Ill.; Ennis D. Davis, New York, N. Y.; Russell V. Morgan, Cleveland, Ohio; James L. Mursell, New York, N. Y.; Anne E. Pierce, Iowa City, Iowa; Charles Seeger, Washington, D. C.

The Associate Executive Secretary gave a report regarding the various activities in which the Conference was participating through her association with the Pan American Union in Washington. Among the significant outcomes of this association was the presence in Milwaukee of a number of leading South American musicians and educators, several of whom had come to the United States especially to attend the biennial convention. The trips were financed by a special grant-in-aid made available to the Pan American Union by the Rockefeller Foundation, and by the Department of State. Following is the list of visitors from our neighbor countries: Mr. and Mrs. Francisco Mignone and Antônio Sá Pereira, Rio de Janeiro, Brazil; Domingo Santa Cruz and Filomena Salas, Santiago, Chile; Juan Bautista Plaza, Caracas, Venezuela; José Castañeda, Guatemala City, Guatemala; Luis Sandi, Mexico City, Mexico; Esther N. de Calvo, Panama City, Panama.

The Board expressed grateful appreciation to the Pan American Union and to its Director General, L. S. Rowe, for aids to the Conference and its activities during the past year. Especial reference was made to the contributions of the Music Division and its Chief, Charles Seeger, whose farsighted leadership was in no small part responsible for some of the most significant program features of the convention, as well as opportunities afforded to the Conference to participate in noteworthy projects, most of which are still in progress.

Sincere appreciation was also expressed for the very important contributions to the Conference program and the season's activities made possible through the interest and cooperation of Archibald MacLeish, Chief of the Library of Congress, in particular for the American folk song project. As an outgrowth of this project, under the leadership of Harold Spivacke, Chief of the Division of Music of the Library of Congress, and with the aid of Alan Lomax, Charles Seeger, and others, the Committee

on American Unity through Music was able to present at Milwaukee a program which provided a most dramatic and forceful demonstration of one of the most important recent developments in the program of the Conference.

Especial appreciation for outstanding program contributions and for coöperation in various ways were voted to the National Broadcasting Company's Public Service Division, the Columbia Broadcasting System's Education Department, the Educational Policies Commission of the National Education Association, the Wisconsin School Music Association, the Catholic Music Educators Association, the Bureau of Public Relations and the Special Services Branch of the War Department, and to all schools, colleges, and communities which were represented in the program of Music in the National Effort Week.

Comment was also made upon the fact that leaders representing various departments of our Government were coming to Milwaukee especially to participate in the convention, among them: Major Howard C. Bronson, Music Officer, Special Services Branch, War Department; Major Harold W. Kent, Education Liaison, Radio Branch, Bureau of Public Relations, War Department; Harold Spivacke, Chief of the Music Division of the Library of Congress; Gustavo Durán, Executive Assistant of the Music Division, Pan American Union; Charles Thomson, Chief of the Division of Cultural Relations, Department of State (Mr. Thomson made the keynote address at the convention); Orville Poland, representing the Defense Savings Staff of the Treasury Department; William Berrien, Chairman of the Advisory Committee on Music of the Department of State. (Other members of the Advisory Committee on Music of the Department of State who were present included Warren D. Allen, Marshall Bartholomew, John W. Beattie, Aaron Copland, Russell V. Morgan, Charles Seeger, Carleton Sprague Smith, Harold Spivacke.)

C.B.S. School of the Air of the Americas broadcast, March 31, from the stage of the Milwaukee Auditorium. On the stage are the Lane Technical High School Orchestra of Chicago; members of the M.E.N.C. School of the Air committee, Osbourne McConathy, chairman, who participated in a panel discussion on Music Education and Radio following the broadcast; students and teacher from Bay View High School, Milwaukee (left) who gave a demonstration of classroom reception of a radio broadcast. Program commentator was Carleton Sprague Smith. Olga Coelho, Brazilian soprano, and Peter Bowers, folk singer, appeared as guest artists. Francisco Mignone of Rio de Janeiro was guest conductor for one of his own compositions.

A significant commentary on the attitude of our government toward the Music Educators National Conference in connection with the war effort is afforded by the fact that so many government departments and agencies were represented at Milwaukee.

It was agreed that the Board would act as Conference host to the visiting South Americans. William Knuth was appointed chairman of a committee to arrange a schedule whereby each of the visitors would be escorted to the various meetings and other functions by a Board member. That this plan was successfully carried out was evidenced by the many expressions of appreciation received from the visitors. (The statement made on behalf of the visitors by Domingo Santa Cruz during the panel discussion in the closing session gave more than a hint of the far-reaching results of the friendships and mutual understanding established in no small degree through the sincerity with which the Board members helped to carry out their part of the visitation and hospitality program.)

At a special session of the Executive Committee held Tuesday morning, March 31, it was voted to recommend to the Board of Directors that the biennial election originally scheduled for Tuesday afternoon be postponed until Wednesday morning. This action seemed advisable due to the fact that the announcement of the biennial business meeting and election was inadvertently omitted from the official program book, although the official notice of the meeting had been included in all previous announcements and program schedules distributed to the members.

At the call of the president, the Board met Tuesday noon and voted unanimously to approve the action of the Executive Committee. Chester Belstrom, Chairman of the Election Board, was present at this meeting, and also attended the preceding Executive Committee meeting. He reported all was in readiness to make the change to a later period. Poster signs were immediately placed at strategic points and announcements were made in all meetings, so that no member was unaware of the time and place of the election. The unusually large percentage of registered active members who voted supplies evidence that this emergency procedure had beneficial results rather than otherwise. (It was later suggested by members of the Board that at least twenty-four hours prior to subsequent biennial elections, posters be displayed announcing the time and place of the election and the period during which ballot boxes will be open, and announcements be made in all meetings, following the plan developed in this experience.)

The third meeting of the Board was held Wednesday morning, April 1. At this time Max Targ, President of the National Association of Musical Merchandise Wholesalers, petitioned the



• FOR VOCAL SUPERVISORS

THE ART OF A CAPPELLA SINGING

By John Smallman and E. H. Wilcox

Gives valuable advice for organizing and conducting a cappella chorus groups, and instruction for the singers to promote an artistic ensemble. A year's course in group singing, including all music.

Cloth Bound—Price, \$2.00

THE TRAINING OF BOYS' VOICES

By C. E. Johnson

Gives instruction in the cultivation of the head-tone, how to handle boys psychologically, and how to select the proper music of the correct compass for boys' voices. Fully illustrated with musical examples.

Cloth Bound—Price, \$1.25

CLEARCUT SPEECH IN SONG

By Clara Kathleen Rogers

A few of the twenty chapter headings: Classification of Consonants, Exercises to Promote Flexibility, Analysis of Vowels, Positions of Tongue, Breathing, Clear Enunciation on High Notes, Emphasis, Recitatives. Fully illustrated with musical quotations and pronouncing exercises.

Price, 60 cents

ART SONG IN AMERICA

By William Treat Upton

Presents an interesting and most comprehensive survey of the development of song composition in America from its earliest beginnings to the present day. A work of importance to every singer and voice teacher.

Cloth Bound—Price, \$3.00

THE HEAD VOICE AND OTHER PROBLEMS

By D. A. Clippinger

Practical talks on singing, based on the author's successful studio experience and free from controversy. His approach is psychologic rather than physiologic, for he stresses "the controlling power of a right idea," and discusses fundamentals in a truly helpful fashion.

Cloth Bound—Price, \$1.25

FRENCH DICTION FOR SINGERS AND SPEAKERS

By William Harkness Arnold

A simple system for quickly learning the elements of French pronunciation. After studying the 14 lessons, and practicing the written, spoken, and singing exercises, any singer should be able to sing French songs acceptably, and without hesitation.

Cloth Bound—Price, \$1.25

RESONANCE IN SINGING AND SPEAKING

By Thomas Fillebrown

The author, as a professor of oral surgery in Harvard University, noted the physiological causes of voice-lisping, stammering, poor resonance, etc., and corrected them. This unique book is the outcome of that experience.

Cloth Bound—Price, \$1.50

TWELVE LESSONS IN THE FUNDAMENTALS OF VOICE PRODUCTION

By Arthur L. Manchester

A practical, compact exposition of the principles of tone-production. The book is fully illustrated with anatomical drawings and musical examples.

Cloth Bound—Price, \$1.25

ENGLISH DICTION FOR SINGERS AND SPEAKERS

By Louis Arthur Russell

This interesting little book contains a wealth of illustrations, many musical examples, shows correct and incorrect usage and points out common faults in singing and speaking.

Cloth Bound—Price, \$1.25

FUNDAMENTALS OF VOICE TRAINING

By D. A. Clippinger

Covers such questions as: Is the Tone True to Pitch? Has It the Right Power? Is It Resonant or Breathly? Is It Steady or Unsteady? Is the Breath Support Right? Is the Vocal Organ Free from Tension? Is the Tone Emotional? Is It Produced without Effort?

Price, 60c

TEXTS AND REFERENCE VIM STUDENTS . . . FOR SUMMERUD

• FOR THEORY STUDY

THE THEORY AND PRACTICE OF STRICT COUNTERPOINT

By Victor Vaughn Lytle

In writing this new book, the author has had in mind "not only the pupil, but the teacher as well, especially the young teacher." The work is presented in thirty-one chapters, plus twenty-four *Canti Fermi* of from eight to fifteen notes in the major keys, and twenty-four of similar length in the minor keys.

Cloth Bound—Price, \$1.75

LESSONS IN MUSIC FORM

By Percy Goetschius

This important text-book treats of structural design in music rather than of the many forms, species, etc.

Cloth Bound—Price, \$1.50

PROJECT LESSONS IN ORCHESTRATION

By Arthur E. Heacox

This practical textbook presents a series of short, interesting lesson-problems in orchestration, arranged especially for the use of individuals or school groups.

Cloth Bound—Price, \$1.50 Music Supplement, 75 cents

NEW HARMONIC DEVICES

By Horace Alden Miller

Emphasizing the eleventh and thirteenth, the whole-tone harmonies and the superimposed fourths, this volume also includes brief chapters on polytonality and antonality.

Cloth Bound—Price, \$2.00

THE THEORY AND USE OF CHORDS

By Gustav Strube

The consideration of chords in regard to their musical environment, instead of as separate entities, places the material upon musical principles, the manipulation of which seldom fails to interest the pupil.

Cloth Bound—Price, \$1.75

MANUAL OF HARMONIC TECHNIC

By Donald Tweedy

Without rules or abstract discussion of theory, this novel method of gaining harmonic technic through analysis, is based entirely on the practice of Johann Sebastian Bach as displayed in his four-voiced Chorale settings.

Cloth Bound—Price, \$3.00

THE FUNDAMENTALS OF MUSIC

By Karl W. Gehrken

Eight chapters on notation, rhythm, the melodic, harmonic, and polyphonic elements in music; and of form and design, acoustics, expression, etc.

Cloth Bound—Price, \$1.50

• MISCELLANEOUS •

HISTORY OF PUBLIC SCHOOL MUSIC (Latest Augmented Edition)

By Edward Bailey Birge

Here is the newest edition of an authoritative work that should appeal to every music educator who realizes that a thorough knowledge of the history of a subject is an essential in stimulating a genuine enthusiasm for the teaching of it.

Cloth Bound—Price, \$2.00

PREPARATION AND PRESENTATION OF THE OPERETTA

By Frank A. Beach

Why not spend a few hours of your spare time digesting the valuable information given in this book? It may pay big dividends when next season's production is in the offing. Covers thoroughly all phases.

Cloth Bound—Price, \$2.00

THE MUSIC SUPERVISOR

By Thomas Tapper

Presents the factors that constitute the professional activity of the supervisor of music in the school room and the community and in a stimulating way discusses his training, influence and opportunity.

Cloth Bound—Price, \$1.50

These Pub from
DITSON CG Co
Variety of S and
sent the W Outst
Educationalities.
Your Selecti Conf

• FOR IMMEDIATE SUPPORT

INSTRUMENTAL MUSIC PUBLICATIONS

By Theodor Mann

In keeping with modern educational thought, this authoritative book deals with music from a fundamental and practical point of view, covering every phase of psychology and pedagogy. Chapters of the book deal with: Methods of instruction, instrumentation, equipment, technical problems, and care of the instrument. Subjects covered. Paragraphs and bibliography are included.

SCHOOL ORGAN AND BAND

By Woods

This very practical book outlines the experience of a man who has been with the subject. It contains comprehensive lists of suitable

VIMES FOR TEACHERS AND STUDY AND CLASSROOM USE

Pub from THE
N CG Cover a
of \$ and Repre-
e W Outstanding
onalities. Make
elect Confidence.

MENTAL UPPERS

AL THE PUBLIC SCHOOLS
By Theumann

With more in education, this
book de subject of instrumental
undings and treats each and
pro sound logic, excellent
t prophesy. In the various
book of points are discussed.
struction, aims, schedules,
equipments, techniques, prob-
of the are only a few of the
l. Perples and an extensive
e additres.

h Bound—Price, \$3.00

ORG AND BANDS

By Woods

ical outcome of the rich
mean speak with authority on
comstrations and compre-
suitable.

h Bound—Price, \$2.00

TECHNOLOGY FOR THE MUSIC TEACHER

By Walter S. Swisher

tical working text that is
help to the teacher who
to improve his hold on
interest and attention.
as, suggestions, and bibli-
es at end of each chapter.

Price, 60 cents

AND ITS RELATION TO MUSIC

By Clarence G. Hamilton

Intelligent musician should
lar with the physical laws
nderlie his art. Here is a
statement of these laws
the chief facts, theories
periments in accordance
hich they have been for-

Cloth Bound—Price, \$1.50

SYMPHONY AND RHYTHM ORCHESTRAS AND HOW THEY MAY BE DEVELOPED

By Irene St. Quentin

able little book with instructions concerning the forma-
a toy symphony orchestra. Suggestions on all phases of
ation including materials to be used.

Price, 50 cents

• FOR HISTORY AND APPRECIATION STUDY

TALKS ABOUT BEETHOVEN SYMPHONIES

By Theodore Thomas and Frederick Stock

These analyses by the two great conductors were
written to serve as an aid to students and con-
cert-goers in understanding and listening intelli-
gently to the Beethoven symphonies. They are
written in non-technical language and profusely
illustrated with quotations.

Cloth Bound—Price, \$2.50

OUTLINES OF MUSIC HISTORY

By Clarence G. Hamilton

A clear-cut and up-to-date history book for class
use or general reading. 18 pages of illustrative
music. Reference groups of outside reading ma-
terial at the end of each chapter. Copiously
illustrated by pictures, maps and chronological
tables.

Cloth Bound—Price, \$2.25

EPOCHS IN MUSICAL PROGRESS

By Clarence G. Hamilton

This volume gives a bird's-eye view of the field
of musical endeavor and traces the story of its
growth. Its eight chapters are illustrated, pic-
torially and musically, and give lists of reference
books for collateral reading and phonograph re-
cords which illustrate the text.

Cloth Bound—Price, \$1.50

MASTERS OF THE SYMPHONY

By Percy Goetschius

In this notable work, richly illustrated with music
quotations, Dr. Goetschius has given students a
thoughtful and erudite survey of the symphony and
its development from its genesis to the present
day. The Epilogue is devoted to American sym-
phonic writers.

Cloth Bound—Price, \$2.00

FROM SONG TO SYMPHONY

By Daniel Gregory Mason

This manual of music appreciation presents the
chief types of musical art in their sequence from
the folk song to the fully developed symphony of
today. It assists readers to distinguish the mas-
terpieces of music, to understand their significance
and respond to their appeal. Fully illustrated.

Cloth Bound—Price, \$1.50

MUSICAL INSTRUMENTS

By Edgar Stillman Kelley

Treats of primitive and Oriental instruments, of
their successors in Medieval Europe, and then of
the instruments in use in the modern symphony
orchestra. Includes chapters on the piano and
organ.

Cloth Bound—Price, \$1.50

MUSIC APPRECIATION

By Clarence G. Hamilton

Based on methods of literary criticism, this unique
book is for those who wish to listen to music with
quicken hearing and real understanding. There
are numerous suggestions for supplementary read-
ing and a bountiful supply of portraits, diagrams
and music cuts.

Cloth Bound—Price, \$2.50

• FOR THE STUDENT

EAR TRAINING FOR TEACHER AND PUPIL

By C. A. Alchin

The book is not confined to melody-hearing and dicta-
tion, but proceeds to chord recognition and the harmon-
izing of melodies.

Cloth Bound—Price, \$1.50

PRACTICAL MUSIC THEORY

(Melody Writing and Ear Training)

By Frances M. Dickey and Eileen French

Sensitiveness to all rhythmic and tonal possibilities of
music is "discovered" through the observation and analy-
sis of musical illustrations. A preparation to the study
of harmony.

Cloth Bound—Price, \$1.50

INTRODUCTION TO MUSIC APPRECIATION AND HISTORY

By Dorothy Tremble Moyer

This book gives an understanding of the form, traits
and history of music, in a concise series of chapters, free
from all technical language, and traverses the story of
music from its primitive origins to the present day.
At the close of the book is a Chronological Table of both
musical and contemporary events. Records to illustrate
each chapter.

Cloth Bound—Price, \$1.50

ELEMENTARY MUSIC THEORY

By Ralph Fisher Smith

This book can be used successfully in either class or
individual work, with children or adults. Prepares for
the study of advanced ear training, melody writing and
harmony.

Cloth Bound—Price, \$1.50

KEYBOARD HARMONY FOR JUNIORS

By Elizabeth Gest

Modern methods stress the superior value of teaching,
right at the piano keyboard, the harmonic basis and
construction of musical composition. This "question and
answer" book is well adapted for use with pupils from
8 to 10 years of age.

Price, 75 cents

HALF HOUR LESSONS IN MUSIC

By Mrs. Herman Kotzschmar

An invaluable guide for the music educator is this book
of short, concise anecdotes and diagrams which appeal
to the youthful imagination and intelligence.

Cloth Bound—Price, \$1.25

MUSICAL DICTATION

By Samuel W. Cole

This book gives all the material necessary for a com-
plete course in musical dictation. It consists largely of
exercises.

Price, \$1.00

HARMONY FOR EAR, EYE AND KEYBOARD

By Arthur E. Heacox

In each lesson there is a three-fold approach to the
subject: through the ear, the eye and the hand. Ear
training and keyboard training lead to the written work.
Profusely illustrated.

Cloth Bound—Price, \$1.50

THE GIST OF SIGHT-SINGING

By Leo R. Lewis

Written for class use in study-groups, supplying an
abundance of practice material, covering all phases of
pitch, rhythm, key and mode.

Price, 60 cents

TWENTY LESSONS IN CONDUCTING

By Karl W. Gehrken

Success in conducting depends upon the acquirement of
the fundamentals so clearly taught in this book. With
music scores and cuts.

Price, 60 cents

THE AMBITIOUS LISTENER

By Leo R. Lewis

A saving sense of humor makes this book an easy ap-
proach to appreciation of master-works in music. The
musical examples in piano score are given in full in the
companion book, *Masterpieces of Music* (Price, 60 cents).

Price, 60 cents



Oliver Ditson Co.

Theodore Presser Co., Distributors, 1712 Chestnut Street, Philadelphia, Pa.

Board of Directors to appoint a representative of the Conference as a member of the Music Industries War Council. Mr. Targ stated that the purpose of the Council was to organize and put at the disposal of the Government the resources of the music industry in whatever activity or capacity would best serve the national effort.

Much discussion ensued, and it was brought out that the underlying objective of the Council was in line with the American Unity through Music platform of the Conference. It was voted that the Conference participate in the Council and that the Executive Secretary be instructed to represent the Conference with full authority to act in behalf of our organization.

The final meeting of the Board was held following the concluding session of the Conference, Thursday, April 2.

This session was held pursuant to Article V, Section 1, of the Constitution, which stipulates that following the biennial election the Board shall meet to elect members to serve on the Executive Committee together with the President and First and Second Vice-presidents.

Elected were: J. Leon Ruddick, William Knuth, and John Kendel. These three with Lorrain E. Watters, whose term extends through 1944, will serve with President Lilla Belle Pitts, First Vice-president Fowler Smith, and Second Vice-president Haydn Morgan as our Executive Committee for the ensuing biennium.

It was unanimously voted to extend to Superintendent Milton C. Potter, to Director of Music Herman F. Smith, to Assistant Superintendent William Lamers, and members of the headquarters staff of Milwaukee Public Schools, to teachers, pupils, parents, and to citizens of Milwaukee, a sincere vote of appreciation for all that was done by Milwaukee to make the 1942 meeting outstanding in the history of the Conference.

Upon motion made by Mr. Knuth, seconded by Mr. Kendel, it was voted that the Board of Directors address a letter of appreciation to Charles I. Wesley for his outstanding contribution as co-chairman of the Membership Committee, not only in securing a large number of associate memberships among the citizens of Milwaukee, but for various significant aids, among them the securing of widespread support from leaders in areas representing community, civic, and musical interests of the city of Milwaukee.

There was a general discussion of various phases of the convention program, with especial thought to the reporting of criticisms and suggestions received from members who are interested in overcoming weak points and strengthening the program planning and administration of our future conventions.

Following are some of the suggestions resulting from this discussion:

(1) That official committee reports, resolutions, and similar official material usually presented at the time of the Conference, be printed or mimeographed in advance for distribution at the registration desk. That such reports, if presented at the biennial business meeting, be given in condensed form.

(2) That more serious attention be given to the biennial business meeting. It was pointed out that the officers, Research Council, committees, and others who give extensive time and thought to the educational and business affairs of the Conference have a right to expect—even demand—that members attend the biennial business meeting and give their serious attention. In this connection the suggestion was made that the Board of Directors consider combining the intraorganization meeting initiated at this session with the biennial business meeting, perhaps setting up the official representatives of affiliated and cooperating organizations in the manner of a board of delegates. It was ordered that this suggestion be included in the agenda for the next meeting of the Board.

(3) That in the future the Executive Committee make provision for the introduction, on the day prior to the election, of

candidates named by the Nominating Committee, allowing sufficient time for the president or presiding officer to give a brief outline of the professional background and experience of each candidate, as well as information regarding his present location and professional connection.

(4) That in the future the Nominating Committee be advised to give first consideration to possible candidates who are present at the biennial convention, so that if at all consistent the ballot will list only the names of persons in attendance at the meeting in which the election is held.

(5) That the work of the Nominating Committee be completed at least twenty-four hours prior to the time of the election, and if possible not less than forty-eight hours prior to the time of the election, in order to provide time for proper and dignified introduction of all candidates to the members present in accordance with the procedure outlined above.

(6) The method of election was discussed at some length, and it was agreed that the election procedures would be one of the topics for discussion at the next meeting of the Board.

An expression of warm appreciation for long hours of conscientious work was extended to the members of the Nominating Committee, and the Election Board. It was appreciated that such service involves sacrifice of time and sleep, not to mention the missing of many meetings and Conference functions.

It was voted on motion of Mr. Knuth, seconded by Mr. Douglass, that the incoming president discuss with Homer W. Anderson, president of the American Association of School Administrators, the manner of cooperation in the program of the next convention of the Administrators Association, with a view to giving such assistance as may seem consistent in the matter of providing musical programs and particularly in setting up a forum or discussion meeting in which administrators and music educators may participate jointly. It was further voted that Executive Secretary Shankland and other officers of the Administrators Association be apprised of the sincere appreciation of the Music Educators National Conference for the opportunity afforded at the San Francisco convention for participation of music educators under the leadership of California-Western officers and members.

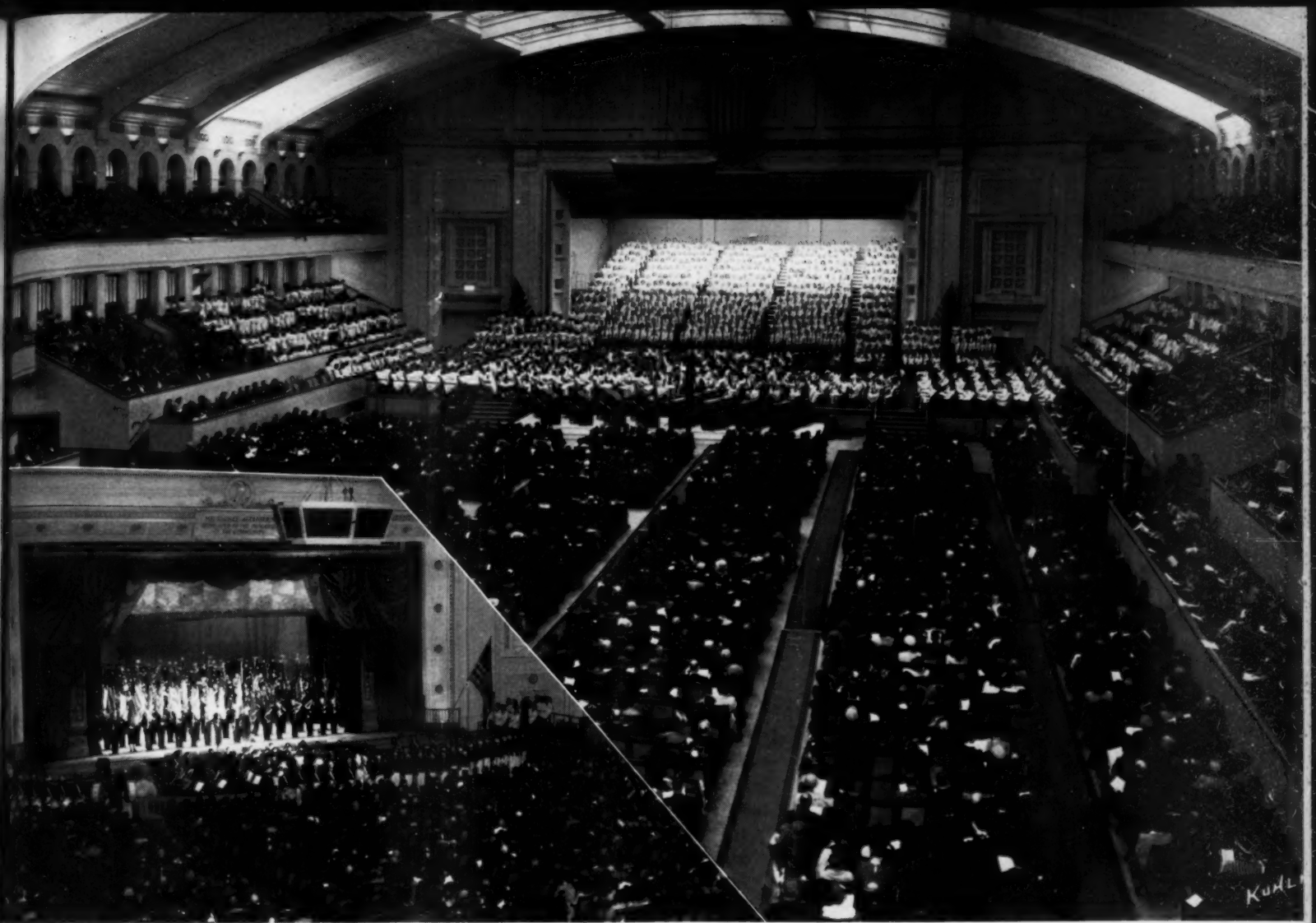
Upon recommendation of the Editorial Board, it was voted that the president be authorized to appoint as editorial associates Antonio Sá Pereira, of Rio de Janeiro, Brazil, and Domingo Santa Cruz, of Santiago, Chile.

At the intraorganization meeting held on Sunday, March 29, the presidents of the Divisional Conferences were named as a committee to give a summarized report of the results of the discussion of the day and present this report to the Board of Directors. The report was read by Mr. Ruddick, and on motion of Mr. Richman, seconded by Mr. Knuth, was adopted and an expression of appreciation extended to the officers of affiliated and cooperating organizations whose presence and participation made the intraorganization meeting a fruitful contribution, not only to the 1942 biennial meeting, but also to the program to be developed for the ensuing year. It was ordered that the report be referred to the Committee on American Unity through Music

Below: "American Songs for American Children" session on March 30 in Plankinton Hall, Milwaukee Auditorium (see page 29). Alan Lomax sings a folk song at the microphone. Behind him sit Peter Bowers and Barbara Bell; on right, children from St. John's Cathedral School.

Right: One of the four concerts of the Milwaukee Music Festival in the Auditorium; presented by the Milwaukee schools during the convention. Insert: American Legion and Sons of American Legion posts in a scene from the premiere of "Free Men—the Drama of Democracy," on Wednesday evening, April 1.





for such further action as might be consistent with the program now being carried on.

President Fowler Smith paid tribute to the Board for faithfulness in attending the Board meetings, and for thoughtful devotion to the business affairs which had to be taken care of—frequently at times when members were obliged to sacrifice their personal plans in order to participate in sessions of the Board. President Smith also commented on the 100 per cent attendance of the members of the Board at the first biennial meeting held following the adoption of the new Constitution under which this Board operates. This was regarded as an auspicious omen.

The Board adjourned subject to the call of the president.

Biennial Elections

Officers and Board of Directors. The following candidates were placed in nomination in accordance with procedures stipulated in Article V, Section 1, of the Constitution. For President: Richard W. Grant, State College, Pa., and Lilla Belle Pitts, New York, N. Y. For Second Vice-president: Hazel B. Nohavec, Minneapolis, Minn., and Haydn Morgan, Ypsilanti, Mich. For Members-at-Large: Irving Cheyette, Indiana, Pa.; Marguerite V. Hood, Los Angeles, Calif.; George Howerton, Evanston, Ill.; Andrew Loney, Jr., La Grande, Ore.; Victor L. F. Rebmann, Ithaca, N. Y.; W. Hines Sims, Shreveport, La.

The election was held by order of the Board on Wednesday, April 1, 1942. Chairman Chester Belstrom reported for the Election Board* that the following officers and members-at-large were elected: President—Lilla Belle Pitts; Second Vice-president—Haydn Morgan. Members-at-Large (four-year terms)—Irving Cheyette, Marguerite V. Hood, George Howerton. (Retiring President Fowler Smith automatically becomes First Vice-president.)

Executive Committee. At the meeting of the Board of Directors held Thursday, April 2, 1942, the following were elected as members of the Executive Committee: J. Leon Ruddick,

* Members of the Election Board: Chester Belstrom (Chairman), Paul Bergan, Lois E. Powell, L. E. Belstrom, Clarence H. Heagy, Delinda Roggensack, Emma R. Knudson, Mildred S. Lewis, Adam P. Lesinsky, Ella C. Mann, Samuel A. W. Peck, Don Zwickey.

William Knuth, and John C. Kendel. These members, with Lorrain E. Watters, elected for a four-year term in 1940, the President, and the First and Second Vice-presidents, will comprise the Executive Committee for the ensuing term. Following is the personnel of the Executive Committee (1942-1944):

Lilla Belle Pitts (President), New York, N. Y.
Fowler Smith (First Vice-president), Detroit, Mich.
Haydn Morgan (Second Vice-president), Ypsilanti, Mich.
Lorrain E. Watters, Des Moines, Iowa
J. Leon Ruddick, Cleveland, Ohio
William Knuth, San Francisco, Calif.
John C. Kendel, Denver, Colo.

Continuing members of the Executive Committee: Miss Pitts, Mr. Smith, Mr. Morgan, Mr. Watters. The new members of the Board of Directors and of the Executive Committee take office July 1, 1942, the beginning of the new fiscal year and the new biennial administrative period.

Those who will retire from the Board and from the Executive Committee on June 30 are: Frank C. Biddle, Executive Committee, 1938-42; Richard W. Grant, Executive Committee, 1936-40, Second Vice-president, 1940-42; Louis Woodson Curtis, President, 1938-40, First Vice-president, 1940-42. (Mr. Curtis also served as Second Vice-president, 1934-36.)

Music Education Research Council. The Election Board reported that the ballot showed practically unanimous confirmation by the electorate of the following who were elected by the Board as members of the Music Education Research Council for a six-year term, 1942-1948: John W. Beattie, Evanston, Ill.; Ennis D. Davis, New York, N. Y.; Russell V. Morgan, Cleveland, Ohio; James L. Mursell, New York, N. Y.; Anne E. Pierce, Iowa City, Iowa; Charles Seeger, Washington, D. C.

These members take office at once. Retiring members: Mabel E. Bray, Marion Flagg, Mabelle Glenn, Ernest G. Hesser.

Music Education Exhibitors Association. Following are the officers and directors of the Music Education Exhibitors Association for the biennial period 1942-1944:

President—Don Malin, Chicago, Ill. (Lyon & Healy)
Vice-president—Ennis D. Davis, New York, N. Y. (Ginn and Company)

TURN THE PAGE



This picture was made for the Music Division of the Pan American Union, in order that each of the visitors from the other American republics might have a souvenir of the Milwaukee convention. It was taken after the biennial banquet, Tuesday evening, March 31, and shows, in addition to the educators from Central and South America and other distinguished guests, members of the M.E.N.C. Board of Directors, Council of Past Presidents, and Founders Association, as well as toastmaster Howard Hanson and the artists of the evening.

Music Education Exhibitors Association Election—Continued

Secretary-Treasurer—W. D. Clark, Chicago, Ill. (Hall & McCreary Company)

Directors:

Fred Holtz, Elkhart, Ind. (Martin Band Instrument Co.)
Wm. D. Shaw, New York, N. Y. (G. Schirmer, Inc.)
Walter Zamecnik, Los Angeles, Calif. (Sam Fox Publ. Co.)
John Sengstack, Chicago, Ill. (Clayton F. Summy Co.)

Retiring president Ennis Davis, who automatically becomes First Vice-president, will turn over the office to Mr. Malin on July 1, 1942, the fiscal year and biennial administrative period of M.E.E.A. being the same as those of M.E.N.C. Mr. Malin was a director for the past term. Other continuing members of the Board are Mr. Shaw and Mr. Zamecnik. Retiring from the Board on June 30 are: Nelson M. Jansky, C. C. Birchard & Company (President, 1938-40; First Vice-president 1940-42), Lynn L. Sams, C. G. Conn, Ltd. (Director, 1938-42). (Giuseppe Interante, G. Ricordi & Co., elected in 1940 as Director for a four-year term, died last November.)

Resolutions

THROUGHOUT the ages, wherever men have gathered into communities, in all races, in all nations, in every part of the world, music has been utilized as an important means of integrating members of society, as well as of voicing the unified expression of the group. All people are responsive to music and have found in it an unfailing outlet for aesthetic and emotional expression. The Music Educators National Conference reaffirms its recognition of, and its faith in, music as a timeless, universal expression of the spirit of man in his relation to the eternal and in his quest for beauty and truth.

Our country is now at war, striving to preserve those principles which enable free people to exist. We have a responsibility to our country, and in full acceptance of that responsibility the Music Educators National Conference pledges its full and united effort toward the successful conclusion of a world-engulfing struggle.

We make these specific recommendations:

1. We must continue to promote vigorously all of those musical activities which are of value in time of peace. These include the educational, community, religious, and social activities which we normally carry on. In that promotion we should influence to some degree every child and adult.

2. We must contribute in every way possible to whatever activities will promote community and national morale. Correct and consistent use of our country's own music, vocal and instrumental, in school and community is a valuable contribution which we can actively stimulate. Manufacturing of musical instruments, publication of music, and the distribution of musical merchandise should be continued.

3. The use of music, often in combination with dramatics, can be of great help in public meetings of all kinds. We must be ready to lend not only support but expert leadership in such endeavors. The President has called for more bands, more singing, more parades in furtherance of the national war program. We will not fail him.

4. Concerts and public performances of all kinds, amateur and professional, are of special importance in a time of emotional stress and must be carried on in increased, rather than decreased, numbers. Through the activities of the National and

Inter-American Music Week, the spring music festival, or other worthy community effort, attention should be focused on the importance of music in national life.

5. Our school musicians, individually and in their organizations, should be prepared for service as entertainment units among the armed forces wherever those in charge of military activities find such service feasible and desirable.

6. We should continue to call the attention of the Administration to the possibility for improved utilization of music among the armed forces. The great reservoir of musicians trained in our schools and colleges can supply competent orchestra players, singers, entertainers, organists, and bandmen in ever-increasing numbers. These musicians require competent leadership from officers commissioned in the same manner as experts serving in other specialized fields. An increase in the number of players assigned to bands is a necessity, if the bands are to function as musical organizations capable of first-class concert appearances.

7. Our organization must continue its valuable effort to promote an exchange of culture among our sister republics of the Americas. We are deeply grateful to the Department of State, the Pan American Union, the Coördinator of Inter-American Affairs, the Library of Congress, and the Rockefeller Foundation for their encouragement and support of our efforts to promote interest in music of Latin-American countries and to introduce our music among the peoples to the south of our border. The presence at this Conference of musical representatives of several Central and South American countries has been, for us of the North, an agreeable and stimulating experience. Such interchange of musical leaders attending national conferences should be encouraged. We adhere firmly to the conviction that in the exchange of music and other forms of art expression, individuals and nations have a friendly, helpful approach which can surmount difficulties caused by differences in language or custom. Music speaks to the hearts of all men.

Finally, we ask our Conference executives to express our appreciation to those federal, state, and municipal officers who have assisted in making possible this successful convention and festival, which has served as a notable exemplification of, and contribution to, American Unity through Music.

[Presented on behalf of the Council of Past Presidents of the Music Educators National Conference, John W. Beattie, Chairman, by W. Otto Miessner. A special resolution was also adopted, embodying a message which was telegraphed to the President of the United States, reaffirming the Conference policy of complete cooperation in the war effort.]

Music Education Research Council

THE Research Council met for five sessions on March 27 and 28. Members present: John W. Beattie, Ada Bicking, Edward B. Birge, Mabel E. Bray, Samuel T. Burns, Charles M. Dennis, Peter W. Dykema, Jacob A. Evanson, Glenn Gildersleeve, Edgar B. Gordon, Ernest G. Hesser, Joseph E. Maddy, Osbourne McConathy, W. Otto Miessner, Russell V. Morgan (Chairman), Hazel B. Nohave, Anne E. Pierce (Secretary), Grace V. Wilson.

The members reaffirmed the policies defined and accepted by the Council when it was first organized, namely, that the Music Education Research Council is a study group whose main

The BMI STANDARD CATALOGUE

First established
to meet the needs
of broadcasters

NOW EXPANDING
to meet the needs of
EDUCATORS

CHORUSES

SATB

FEARIN' OF THE JUDGMENT DAY. In the style of the spiritual..... 15c

HAIL GLADDENING LIGHT. Anthem for concert or contest—Kastalsky, arranged by Malcolm S. Ray..... 15c

O, GOD BENEATH THY GUIDING HAND. Festival anthem for commencement, Thanksgiving, or general use (band and orchestra parts available) — Bacon-Tallis, arranged by A. Loftin 20c

CANTATE DOMINO (SING UNTO THE LORD). From the Catholic liturgy—Hassler-Terry 15c

IN THE VALLEY BELOW. A melodious setting of the English folk tune "Sweet Nightingale," arranged by E. Manney..... 25c

SSA

IN THE BOAT. An excellent setting of Grieg's "Im Kahne" with new text by Elizabeth Coulter, arranged by A. Loftin..... 15c

O SAVIOUR OF THE WORLD. Easy contest or concert anthem, arranged by Malcolm S. Ray 15c

IN THE VALLEY BELOW. Arranged by E. Manney 20c

TTBB

THE MOUNTAIN GIRL. Based on the Kentucky Mountain tune "Sourwood Mountain," arranged by E. Manney..... 15c

Specimen copies free on request

STRING ORCHESTRA MUSIC

OLD MASTER SERIES

Transcribed and edited by Paul Glass

CONCERTO IN G MINOR

Alessandro Scarlatti (1659-1725)

SONATA DA CHIESA

Arcangelo Corelli (1653-1710)

Score	Score and 6 Parts	Piano Part	Other Parts, each
\$1.75	\$2.75	.30	.25

*CONCERTO GROSSO (Opus 11, No. 2)

Giuseppe Sammartini

ORGAN CONCERTO IN A MINOR

Johann Sebastian Bach

SUITE (From the Fairy Queen)

Henry Purcell (1658-1695)

Score	Score and 6 Parts	Piano Part	Other Parts, each
\$2.50	\$3.50	.40	.35

Patriotic America Band Book

PUBLISHED FOR LARGE BAND

CONTENTS

AMERICAN PATROL—MARCH VERSION..... Meacham-Lake
STAR-SPANGLED BANNER }
AMERICA } Arr. by Chiaffarelli
HAIL TO THE CHIEF }
MARINES' HYMN }
YANKEE DOODLE } Arr. by Lake
DIXIE }
AMERICA, THE BEAUTIFUL MARCH..... Bates-Ward-Missud
I'M IN THE ARMY NOW MARCH..... Luther-Becker
MILITARY MAESTRO MARCH..... Becker
THE LOYAL LEGION MARCH..... Sousa-Becker
THE VICTORIOUS EAGLE MARCH..... Rosey
NATIONAL DEFENSE MARCH..... Becker
DRUM MAJOR MARCH..... McLeod-Chiaffarelli
FLYING FORTRESS MARCH..... Van Cortland-Chiaffarelli
SPIRIT OF THE AIR CORPS..... Clinch-Van Loan
CLIPPER OF THE AIR MARCH..... Henneman
DOWN THE LINE MARCH..... Trusselle-Becker
ALL'S CLEAR MARCH..... Henneman
HI, NEIGHBOR!..... Owens-Van Loan

Each Part 35c Condensed Conductor's Part \$1.00

Specimen Solo Cornet Book free on request

BAND MUSIC

DANSA BRASILEIRA, J. Octaviano. Arranged by Erik Leidzen. Published with the cooperation of the Pan American Union.

Full Band \$2.00 Symphonic Band \$3.00

MAÑANA. South American dance. Jean Missud, arranged by Paul Yoder.

Full Band \$1.50 Symphonic Band \$2.50

AMERICAN PATROL. March version. Arranged by M. L. Lake.

Full Band .75

AMERICA THE BEAUTIFUL (Revised edition). Arranged by Jean Missud.

Full Band .75

Specimen Conductor's Parts free on request

BROADCAST MUSIC, Inc.

580 FIFTH AVENUE • NEW YORK, N. Y.

work is to examine and evaluate plans and issues in music education presented by Council members, by officers, committees, and individuals in the Conference, or by persons or groups outside the Conference. When approved and adopted, these plans and issues establish the official policy of the Conference and are then published as reports and bulletins. The Council cannot and does not participate in any promotional activities.

The Council is engaged in writing new, and revising and rewriting many of the old, reports and bulletins. For example, Bulletin No. 7, "Survey of Tests and Measurements," when reissued will include guidance and evaluations. Bulletins No. 2, No. 8, and No. 10, dealing respectively with credits for applied music in high schools, college entrance credits, and high school credit courses, will be combined. Bulletin No. 17, "Music Rooms and Equipment," is being brought up to date. The new pamphlet will have a section on the auditorium stage, the orchestra pit, and broadcasting studios. In its revised form, Bulletin No. 18, "Music Supervision in the Public Schools," deals also with administration. Bulletin No. 20, "A Program for Music Education in the Public Schools," is nearly completed. The material covers pre-school through junior college. The first draft of Bulletin No. 21 deals with teacher education and gives a survey of state certification requirements for music teachers. This has been approved by the Council and will probably be published early next fall.

The Conference office receives many requests for help from superintendents, supervisors, teachers, and others interested in music education. These letters are referred to the Council. In order to facilitate answering them, the Council is preparing thirty-six Information Leaflets. Twenty of these are completed and will soon be added to the published list of bulletins and reports.

INFORMATION LEAFLETS

Leaflets marked with an asterisk are now available in mimeographed form (10c each).

ELEMENTARY SCHOOL DIVISION

- No. 1. Music education in early childhood (nursery schools and kindergartens).
2. *Vocal music in the elementary school.
3. Instrumental music in the elementary school.
4. *Rhythmic activities in the elementary school.
5. *Listening lessons in the elementary school.
6. *Creative activity in the elementary school.
7. Assembly singing in the elementary school.
8. Piano instruction in the elementary school.
9. *Music reading in the elementary school.
10. Music in one- and two-teacher rural schools.

JUNIOR AND SENIOR HIGH SCHOOL DIVISION

- No. 101. Vocal music in the secondary school.
102. Instrumental music in the secondary school.
103. Listening lessons in the secondary school.
104. *Music theory and music history in the secondary school.
105. Assemblies in the secondary school.
106. *Music credit in the secondary school.
107. *The boy voice in junior high school.
108. *Vocal music in the rural high school.
109. Instrumental music in the rural high school.

GENERAL PROBLEMS IN MUSIC EDUCATION

- No. 201. The philosophy and purpose of music education.
202. *Psychological principles of music teaching.
203. *Correlation of vocal and instrumental music.
204. *The integration of music and other subjects.
205. Training courses for music teachers.
206. *Public performances.
207. *Music as a vocation.
208. Radio in music education.
209. Problems in music supervision.
210. *Administrative problems in music education.
211. Music rooms and musical equipment.
212. Music relationship between the school and community.
213. Music tests (prognostic, diagnostic, and achievement).
214. Music in social life.
215. Music in our churches.
216. Music in national defense.
217. Music in other American countries.

The National Education Association has asked the Council to prepare a music education unit on ten subjects for inclusion in the Personal Growth Leaflet Series. These are now in process of preparation.

ANNE E. PIERCE, *Secretary*

Intraorganization Meeting

THIS meeting was attended by officers of the Music Educators National Conference, its auxiliaries and divisions, and the affiliated and cooperating organizations at Milwaukee, March 29. According to the original plan, the meeting was to have been devoted in part to discussion of matters pertaining to organization relationships, business and promotional procedures, etc. However, by common consent, all of the time of the session was devoted to matters having direct relationship to American Unity through Music activities, and to participation of music educators, individually and through their organizations, in the war effort.

The group pledged its organized strength to the end "that there may be provided increased opportunities for the youth of

our schools, and for people of every age, in military service or in civilian life, to participate in making and enjoying music. . . . It is recommended that more emphasis be placed upon an inclusive program which permits and encourages everyone to hear, sing, and play American music. During the war emergency it is strongly urged that music teachers everywhere constantly dramatize through music the democratic ideals and traditions for which the people of this country are willing to fight and make sacrifices. This can be accomplished in the fullest degree only when all are given a chance to have a direct part in singing and playing."

Suggestions for promotion of the program of Music in the National Effort:

(1) Organization of classes for the training and selection of community song leaders, (a) from the community at large, (b) from pupils in the schools and colleges. In carrying out this program, emphasis should be placed on extending participation to all groups by preparing leaders to fit many and varied needs, with lesser emphasis placed on technical procedures.

(2) Coordination with existing agencies: Office of Civilian Defense, Bureau of Public Relations of the War Department, Special Services Branch of the War Department, National Recreation Association, Educational Policies Commission of the National Education Association, U.S.O., and others.

(3) Aid in securing and in the use of materials: song sheets, song slides, film strips, community song books, sheet music, etc.

(4) Provision of a clearing house for exchange of ideas, lists of materials, etc., under the direction of the headquarters office of the Music Educators National Conference.

It was the sense of the meeting that each organization unit in the field of music education should assume, as part of its official activities program, an organized plan for the fullest possible development in each community of the suggestions outlined in the brochure, *Music in the National Effort*, published by the Radio Branch of the Bureau of Public Relations of the War Department.

[The foregoing is a summary of the report of the intraorganization meeting prepared by a committee consisting of the presidents of the six divisions of the Music Educators National Conference: Helen C. Dill, California-Western; Dean E. Douglass, Southwestern; John H. Jaquish, Eastern; Luther A. Richman, Southern; Walter C. Welke, Northwest; J. Leon Ruddick, North Central.]

Committee on Archives

A SMALL GROUP of M.E.N.C. Founders decided at the St. Louis meeting in 1938 that the time had come to make a determined effort to rescue the fast-disappearing old books, charts, etc., used by our early pioneers in public school music, as well as the earlier material used by the leaders in the parent singing schools. Through lack of appreciation of the value of this mute history of the genesis of our profession, much has been thrown out on junk heaps and irretrievably lost. The committee formed at St. Louis was enlarged to twenty at the Los Angeles meeting in 1940.

In June 1941 your chairman was able to take to the Division of Music of the Library of Congress more than 350 volumes, including a large chart by Lowell Mason—as yet the only one of its kind found; a ten-year file of W. S. B. Mathews' *Journal of Music*; a file of Hayden's *School Music*, complete except for 1909; and many valuable early books. Since that time other consignments have been made, or are now ready to be made, including a full set of Curwen's texts, a full set of our Year-books, and some precious old singing-school books—a total of more than 400 items.

From the libraries of members we are promised large collections of material still in use—some from the library of Frank Damrosch, from Fred H. Butterfield (father of our Walter), from N. Coe Stewart, from Nathaniel Glover, and others.

Time is flying; these rare books must be saved now or be forever lost. Will you help?

FRANCES ELLIOTT CLARK, *Chairman*

The catalog of books, music, and other materials thus far collected by the Committee on Archives, prepared by Chairman Clark to accompany this report, cannot be printed here for lack of space but will be published later. The catalog, of course, will be extended from time to time to include new contributions to the collection.

Members and friends of the Conference are requested to notify the chairman, members of the Committee or the headquarters office, regarding any material which may be made available for the archives, sending complete descriptions but holding the material pending receipt of shipping instructions from the Committee.

Attention is called to the fact that all materials and records of the war activities of music educators and music departments should be carefully kept, as these documents will form the basis of a very interesting section of the archives after the war is over.

Music Educators Journal

MUSIC OF AMERICA



ALL AMERICAN PIANO ALBUM

An album of American Patriotic Melodies in Easy-to-Play Transcriptions for the piano. Each piece is accompanied by a detailed, authentic account of its origin. Today, more than ever, we are in need of the uplifting qualities with which these melodies are imbued.

CONTENTS:

America (My Country, 'tis of Thee)
America, The Beautiful
Battle-Cry of Freedom, The
Battle Hymn of the Republic, The
Columbia, the Gem of the Ocean
Dixie

Hail, Columbia
Maryland, My Maryland
National Defense March
Song of the Marines
Star-Spangled Banner, The
Yankee Doodle

Contains Words — Price, 75-cents — Fully Illustrated

FOR CHORUS

AMERICA MY OWN

An outstanding Patriotic chorus that is thrilling audiences everywhere it is performed.

Words and Music
by
NOBLE CAIN

I sing of the homeland,
The Land that is my own;
No place was ever dearer
Than America, my own!

I never think of my Land,
The symbol of the Free,
But loyalty is in my heart,
America, to thee!

O glorious forever,
The hope of ev'ry heart;
May God protect thy people
And ne'er from them depart.

Lift high the Flag of Freedom,
God grant it may be flown
Forever o'er a happy Land,
America, my own!

Published for

Chorus: S.S.A. 12c — S.A.T.B. 15c — S.A.B. 12c — S.A. 12c
Vocal Solo (High and Low)..... 50c
Orchestra 75c Band..... 75c

FOR PIANO.....Price, 30c

NATIONAL DEFENSE MARCH

A stirring new march for the piano by Stanford King. Inspired by America's effort to place itself on an all-out war footing in defiance of the aggressor nations.



Copyright 1942 by Harold Flammer, Inc.

HAROLD FLAMMER
INCORPORATED



10 EAST 43rd STREET
NEW YORK, N. Y.

Book and Music Reviews

BOOKS AND PAMPHLETS

From Madrigal to Modern Music, A Guide to Musical Styles, by Douglas Moore. [New York: W. W. Norton & Company, Inc., 1942. \$3.75. 354 pp.]

In this book Mr. Moore continues the good work begun several years ago in his "Listening to Music," put out by the same publishers. Here he attempts to show the reader with little technical knowledge how the music of various periods differs in style and spirit. He wishes to prepare the average listener to the extent that "when he encounters a composition from one period or another he will feel at home in the style, will have an idea of what to expect, will not be disappointed if he is not blasted out of his seat by a baroque concerto grosso nor surprised when a contemporary string quartet begins with a fugue."

The plan of the book divides the field of concert music into five periods: the Renaissance, the Baroque, the Classic, the Romantic, and the Modern. Each era is discussed generally, following which, selected works representing the culminating achievements of that period are listed and described. Themes are printed in abundance, a dictionary of musical terms clarifies meanings not apparent to the layman, and a record list of about 175 compositions described in the text is appended.

Little space is given to music before 1600, although the author manages to describe the Renaissance style of both vocal and instrumental music quite successfully in respect to several countries. Sacred and secular numbers by about a score of composers from Deprès to Gabrieli are listed and analyzed to some degree, but the author obviously is concerned less with the historical significance of music and more with whether it is recorded or performed in concert today.

The modern period gets very adequate treatment and, believe it or not, American composers numerically lead all the rest. Mr. Moore's descriptive notes on modern music are discerning and instructive.

This book is strongly recommended to high school libraries as reference material and to the adult listener who not only "knows what he likes," but wishes to like more of what he hears.

—Charles M. Dennis

Elementary Theory of Music, by Fredrik Holmberg and Charles F. Giard, revised and enlarged by Charles B. Macklin. [5th ed.; Oklahoma City: Harlow Publishing Corporation, 1941. \$2.00. 308 pp.]

Since its first publication in 1920, this book has undergone three revisions by one of the authors, Professor Giard. In the 1941 edition, the material has been completely revised by Charles B. Macklin, widely known as a composer and teacher of theory.

The purpose of the original edition was to furnish high school students with material pertaining to the history and theory of music in accurate but simple terms. Holmberg, who wrote the theory and harmony sections, and Giard, author of the sections on history and appreciation, shared two beliefs: first, that music study should be made comprehensive to all who have the desire to understand it; second, that true appreciation is dependent upon definite information. It was their aim to include in one book the basic information needed by the average student, for whom information will make listening a more intelligent and enjoyable experience, as well as for the serious student, whose high school training should prepare him for theoretical study in college.

While adhering closely to the principles of the original Holmberg plan, Macklin has rewritten and expanded the material in such a way that the value of the book as a text has been considerably enhanced.

Questions, assignments, or exercises are included in each chapter. The glossary of musical terms will be helpful to students. Teachers who prefer to explain facts about music through actual music literature must supply their own examples. This will be an easy task for experienced teachers, but may prove a handicap to teachers young in the profession.

—Mary G. Buchanan

Harmony, by Walter Piston. [New York: W. W. Norton & Company, Inc., 1941. \$3.90. 310 pp.]

In this volume Composer-Professor Piston of Harvard gives us not so much a remarkable Harmony as a remarkably good Harmony. This mild derogation is not directed at Mr. Piston, but rather at harmony, which, as a subject in itself, never affords complete satisfaction—as the author himself frequently implies. Still, this reviewer has never known a Harmony, per se, which excels that of Mr. Piston, and it is believed that no harmony and theory teacher in university, college, conservatory, or secondary school can afford to let it pass his attention.

Resigned to the usual and anticipated absolutism of Harmonies, one is agreeably surprised to find that Mr. Piston indulges in musical considerations other than those pertaining arbitrarily to harmony. The chapters "Harmonic Rhythm"

and "Harmonic Structure of Phrase" are singular features of Mr. Piston's text. Nor are their well-founded premises heroically stated and then dropped in favor of the old pedantic refrain—which is often the case in theory textbooks that try to be new, but are actually older than the old. This Harmony—as a theory, as a course—is not the work of a musician who has a conscience about certain things that he thinks ought to be, but of a man who (whether he has a conscience or not) writes a Harmony which is actually based upon his at once thorough and broad concepts of music. Its pages are generously covered with pertinent examples drawn, for the most part, from great standard works, for which W. W. Norton & Company are to be commended, most music texts smacking of economic saving on the side of musical illustrations.

One important limitation or restriction of the book is its failure to include the twentieth century. That this is a pity there is no question, especially as the best way to "teach" the newer manifestations is, for the most part, along with those of the past, and not to make too much ado over them, but to regard them simply as another range—it might be said "a further range"—in which, indeed, the majority of serious composers, like Mr. Piston, have already dug their cellars, built the foundations of their houses, and are beginning to cultivate the land. And yet, to those who are acquainted with what are vulgarly known as "teaching problems," Mr. Piston's procedure may appear the best one, or, at best, a safe one.

It is less probable that the book will be found incomplete, within its domain, than that certain statements of Mr. Piston may meet with differences of opinion. For example, where he deals with the Neapolitan chord and with other chords involving the lowered sixth degree, it is a little disturbing to this reviewer that the author does not recognize their function either as dominant or as what we call super-tonic, and which the Germans more appropriately call "Wechseldominant." Perhaps Mr. Piston is not of that aural persuasion which recognizes an often more aurally intelligible "implied fundamental," a diminished fifth or augmented fourth below the one that meets the eye. This would seem to be as true in Bach and Beethoven as in Franck, Moussorgsky, or jazz. And there might have been some consideration given to bi-tonality, especially in the discussion of incomplete ninth chords, though, to be sure, this modern development cannot be so easily proven to have its roots in the past.

—Normand Lockwood

Gridiron Pageantry, The Story of the Marching Band, by Charles Boardman Righter. [New York: Carl Fischer, Inc. \$1.00.]

The author tells, in an extremely readable and interesting style, the behind-the-scenes story of the pageants we see every fall at the football games of our great universities. Not only is the reader thoroughly impressed with the multiplicity and complexity of details that go to make up a marching band's performance, but he also receives some good suggestions for showmanship and band organization. A high school or college band director should read, particularly, the chapter on the "double-header band." Here is presented an idea that will probably receive increasing attention in band formation. A fine exposition and a tribute to our splendid band shows and their leaders.

—Chester Duncan

Surveying Music's Possibilities, by Herman J. Rosenthal. Contributing authors: Dr. Isabelle F. Wagner, Rev. Nelson M. Burroughs, Dr. John J. Rainey, Col. Lester C. Higbee. [Privately published in mimeographed form by Herman J. Rosenthal, 141 First St., Troy, N. Y. 25c.]

An interesting series of essays by a music educator, a psychologist, a minister, a physician, and a president of an amateur vocal society, on the influence of music on personality. The booklet, although small, should be of considerable aid to those who are called upon from time to time to speak publicly on the subject of music and human beings. Mr. Rosenthal's essays are particularly interesting for their common sense and straightforward approach to such topics as: What is the Function of Music in our Changing Democracy; Why Music Study; Music and the New Leisure; and What Part Does Music Play in the Curriculum of the Modern School.

—C. D.

Selmer Band Instrument Repairing Manual, by Erick D. Brand. [2nd ed.; Elkhart, Ind.: H. & A. Selmer Inc., 1942. \$3.00. 177 pp.]

A revision and enlargement of the book first published in 1939, this instrument repairing manual is especially valuable and timely because of the inevitable shortage of new instruments. It is considered the authoritative work on the subject, with complete description of methods, tools, and other equipment and materials. Written for the repairman and his apprentice, the book is nevertheless an important one for every school instrumental teacher, if for no other reason than that it gives him an appreciation of the skill and thoroughness of the

For a good foundation in music...

**TUNABLE!
CHROMATIC!
C or B_b**

Tonette

ENDORSED BY LEADING MUSIC EDUCATORS

**MAKES MUSIC
FUNDAMENTALS FUN!**

The Tonette and the "Melody Fun Method" combined with the "Tune of the Month" Club has been adopted by thousands of teachers everywhere as the finest method of teaching sight-singing, pitch discrimination, music fundamentals, rhythm and musicianship... a sure pathway to a sound foundation in music... an ideal way to correlate vocal and instrumental music. "Melody Fun" discovers and develops musical talent in every child. Send the coupon for a sample "Tune of the Month" today!

EDUCATION'S GREATEST BARGAIN!

TONETTE
TONETTE CASE
"MELODY FUN METHOD" by BUCHTEL
REPORT CARDS
GRADUATION CERTIFICATES

ALL
FOR **\$1.35**

Lyons Band Instrument Co.,
14 West Lake Street, Chicago, Ill.
Send a sample "Tune of the Month" and details of your Melody
Fun Tonette Method to:

NAME _____
ADDRESS _____ STATE _____ MES
CITY _____

Lyons Band Instrument Co.

14 WEST LAKE STREET • CHICAGO, ILLINOIS



expert repairman, and the necessity of perfect conditioning and adjustment of instruments for satisfactory performance results. There are several minor operations the teacher may find he himself can do safely and practically with a minimum of equipment, following instructions in the manual, but he will be quick to realize his own limitations and resolve to intrust any major repair or adjustment to a qualified repairman. The book will help him to evaluate and to purchase band instrument repairing more intelligently and to gain a more complete understanding of the mechanical possibilities and limitations of any band instrument. Woodwind and brass instrument repairing are completely covered, and in addition there are chapters on violin and drum work. All of the methods described actually are used in the famous Selmer Repairing Department and in leading repair shops. —Mark H. Hindsley

The Modern Technique of Violin Bowing, by Harold Berkley. [New York: G. Schirmer, Inc. \$1.00.] Primarily a reference book. In some ways the explanations of how to achieve the various techniques necessary to good bowing are the clearest I have ever seen. The chapter on Diagnosis of Bowing Faults is very fine. The only deficiency the book may have lies in its brevity. There are several bowings which might have been included. I would like to see more examples from the various études and masterworks. —Eugene J. Weigel

The Solo Singer, A Method of Teaching Singing in the Studio and Classroom, by Harry Robert Wilson. [New York: Carl Fischer, Inc. Published for medium-high and medium-low voice. 60c ea.] Those people doing group voice work will be particularly interested in having this volume, which provides a considerable amount of song material and vocalises at this very reasonable price. Song material is attractive and well selected. Technical exercises are logical, simple, and easily applied. —George Howerton

ORCHESTRA

A Casinha Pequena (Brazilian Folk Song), arr. by Felix Guenther. [New York: Mercury Music Corporation. Published with the cooperation of the Music Division, Pan American Union. Conductor's score, \$1.50; piano conductor, 25c; parts, 15c ea.] The publication of this Brazilian folk song, whose translated title is "The Very Little House," in an arrangement for orchestra marks a definite step forward in the introduction to this country of the music of our Latin-American neighbors. The orchestration is exceedingly easy and may be played by junior, as well as senior, high school orchestras. It is a tuneful folk song, one that will be enjoyed by both players and audience. Violin parts stay in the first position, except for the first violin, which goes to the third position in the last four measures. —J. S.

Air, by Antonio Lotti (1667-1740). Transcribed for string orchestra by Robert B. Brewer. [New York: Broadcast Music, Inc. Library of Old Classics. Score, \$1.50; score and six parts, \$2.50; piano part (optional), 30c; other parts, 25c ea.] This delightful number is well within the range of school groups. Definitely melodic and rhythmic, each instrument's part is interesting. The number can be used most effectively to introduce the student and his audience to music of the classical period. —Leo J. Dvorak

Concerto in G Minor, by Alessandro Scarlatti (1659-1725). Transcribed and edited for string orchestra by Paul Glass. [New York: Broadcast Music, Inc. Old Master Series of Instrumental Music. Score, \$1.75; score and six parts, \$2.75; piano part (optional), 30c; other parts, 25c ea.] Of historical interest to the student is the fact that Scarlatti is regarded as the first writer for the traditional string quartet. This work is taken from among his earlier works and has the characteristics of the old Sonata da Chiesa and the Sonata da Camera. The Allegro is in fugal style, alternating with the slow and quick movements. The first movement is a four-voice fugue, and requires clear and distinct technique. The second movement is contrapuntal in style and requires a fluent and lyrical performance. The last movement calls for gay and lively treatment. The technical requirements of this number are simple, but the style demands careful attention. —L. J. D.

First Suite, by Arthur H. Gutman. [New York: Broadcast Music, Inc. Modern American Classics for String Orchestra. Score, \$2.50; score and six parts, \$3.50; piano part (optional), 40c; other parts, 35c ea.] This suite includes a varied group of numbers entitled Prelude, Pastoral, Burlesque, Variations, and Finale. The general style and texture is modern; chromaticism, variety of rhythms, frequent modulations, and other modern techniques abound. The Prelude includes solo figures for most of the instruments, including an effective solo for the concertmeister. The Pastoral is arranged for solo violin, solo cello, and string orchestra. The Burlesque is characterized by contrasting rhythms, tempos, and almost eccentric figures that are tossed from instrument to instrument. Variations include a theme and five variations. This number is arranged for first violin, viola, and cello. The Finale closes the suite in regular form. Especially recommended for program work. —L. J. D.

Five Selected Pieces by Henry Purcell (1658-1695). Transcribed for string orchestra; adapted by Alfred Akon. [New

York: Broadcast Music, Inc. Library of Old Classics. Score, \$1.75; score and parts, \$2.75; piano part (optional), 30c; other parts, 25c ea.] A set of five pieces reminiscent of the suites of Purcell's period. The arrangement is such that they may be programmed as a group, which seems the most effective way of presenting them. An Overture, Aria, Two Minuets, Romanza, and Horn Pipes comprise the set. Harmonies are for the most part clear-cut, and technical requirements are well within the range of school players. Highly recommended for training and program material. —L. J. D.

Passacaglia (theme by Handel), by Johan Halvorsen. Transcribed for string orchestra by Chr. L. Thaulow. [New York: Broadcast Music, Inc. Library of Old Classics. Score, \$1.50; score and six parts, \$2.50; piano part (optional), 30c; other parts, 25c ea.] This passacaglia on a theme by Handel is transcribed in an ambitious manner. The variations move along with increasing difficulty, the final sections demanding professional technique and understanding. An advanced high school or college orchestra will enjoy working out the problems involved, however. Mr. Halvorsen and Mr. Thaulow have done a scholarly job. —L. J. D.

Plain-Chant for America. Poem by Katherine Garrison Chapin, music by William Grant Still. For baritone voice with orchestral accomp. [New York: J. Fischer & Bro. \$1.25.] One of a long list of works inspired by present world conditions. Its strength probably lies in its timeliness. Dramatic. From the piano reduction I suspect that the orchestral score is rather profuse. —E. J. W.

3 Pieces for Orchestra, by Couperin, freely transcribed and arranged by Amedeo de Filippi. [New York: David Gornston. Score, \$1.50; parts, \$2.00; extra parts, 25c ea.] Very nice pieces for chamber orchestra. Will require clean, precise performance, inasmuch as the parts are doubled very little and are pretty well exposed. Needs good woodwinds. —E. J. W.

BAND

A Casinha Pequena (Brazilian Folk Song), arr. by Felix Guenther; arr. for band by Carl Buchman. [New York: Mercury Music Corporation. Published with the cooperation of the Music Division, Pan American Union. Standard band, \$2.50; concert, \$3.75; symphonic, \$5.00; conductor's part, 35c; extra parts, 20c ea.] The simple directness (tinged with a haunting sadness) of this graceful folk melody has been admirably dealt with in the instrumental treatment under consideration here. After a brief introduction follow two verses of the song, one scored relatively light, the other full. A short passage in the nature of a cadenza serves as a bridge connecting the two. The essential simplicity of the song has been preserved without sacrificing variety in tonal color and harmonic structure, and the arrangement should be technically within reach of most bands. —C. P. L.

BRASSES

Fantasia No. 1 and Introduction and Tarantelle, by Herman Bellstedt; **Piece de Concerte**, transcribed by Herman Bellstedt. For cornet, baritone (bass clef), and piano. [Middletown, Ohio: Frank Simon. \$1.50, \$2.00, and \$1.50, respectively.] These three solos, composed many years ago by one of the premier cornetists of the United States and now republished in a new edition, are interesting additions to the literature of the cornet and the baritone. Not easy, but exceptionally cornetistic and brilliant. The soloist who has good foundational training will like these compositions. They should be excellent material for developing virtuosity among advanced pupils. The Introduction and Tarantelle seems to this reviewer to be especially interesting and original. —Clifford P. Lillya

PERCUSSION

William F. Ludwig Collection Drum Solos. [Chicago: WFL Drum Co. \$1.00.] When Bill Ludwig does anything in the drum field, we know it is going to be good. In his latest book he compiles a list of old favorites and introduces several new solos, duets, trios, quartets and percussion ensembles. In addition to numbers by Mr. Ludwig, there are several by other contemporary writers. The book is carefully edited. Tricky and complex beats are not found in this work, and careful attention has been given to the rudiments as specified by the National Association of Rudimental Drummers. If for no other reason than the pure enjoyment he would receive from playing good drum literature, every drummer should have this book. —J. J. H.

Cozy Cole Modern Orchestra Drum Technique. [New York: Mills Music, Inc. \$1.00.] Here is a genuine and successful effort on the part of an outstandingly good dance-orchestra drummer to present a new approach to the fascinating art of dance drumming. The book is especially good for the rudimental drummer who would like to explore the intricacies of this branch of drumming. He will find however, that the book does not agree with all the rudiments as accepted by the National Association of Rudimental Drummers. On the negative side, the book introduces trick fingerings for the "four stroke ruff" and places not generally accepted fingerings on the single, double, and triple ratamacues. Perhaps here, though, the author feels that technical license is necessary for the effects

2 New Albums of All-Time Favorites

FOR HIGH SCHOOL ORCHESTRAS

Our Directors Orchestra Folio

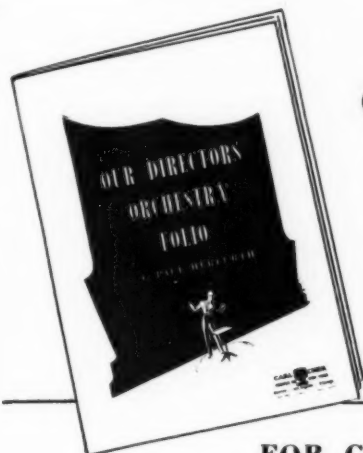
by C. Paul Herfurth

Compiled from recommendations of over 200 musical directors in schools and colleges throughout the country, it contains 17 of the best-loved selections.

PIANO CONDUCTOR—\$1.00

OTHER PARTS, EACH—50¢

FREE! Sample Reference Copy of 1st Violin part sent upon request.



FOR GRADE SCHOOL ORCHESTRAS

Our Own Orchestra Folio

from song to symphony

Selected and arranged by Lorrain E. Watters

14 compositions chosen from a wide range of musical literature as the sub-title "from song to symphony" indicates. Expertly arranged so that simplified parts achieve the full harmonic beauty of a symphony orchestra.

PIANO CONDUCTOR—75¢

OTHER PARTS, EACH—40¢

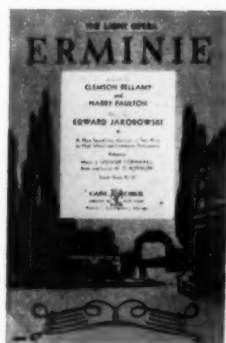
FREE! Sample Reference Copy of 1st Violin part sent upon request.



A Brilliant New Version in Two Acts of The Light Opera

ERMINIE

by Edward Jakobowski



Adapted for High School, College and Community Performance by J. Spencer Cornwall and W. O. Robinson. A delightful and exciting love story, combined with unforgettable music, made ERMINIE an enormous success in London before it was brought to America where it enjoyed a long first run and many revivals.

VOCAL SCORE—\$1.50

CARL FISCHER, INC.

PUBLISHERS FOR THE MUSIC EDUCATOR OF TO-DAY

COOPER SQUARE, NEW YORK • BOSTON • CHICAGO • LOS ANGELES

Seventy Years of Musical Progress



he wants. On the positive side, the book does acknowledge the rudiments as being the basis for all good drumming and devotes the first two pages to illustrating them. On succeeding pages each rudiment is treated separately, with several lines of exercise material following. Two pages of suggestions for the use of the traps are good. The book would not be called a beginner's book, as it lacks elementary notation. Several interesting beats are introduced: Flam-a-Ruff, Flam-a-Pou, Triple Paradiddle #1 and #2, Drag Paradiddle #1 and #2. This reviewer did not get much from the drum parts to "Star Dust," "Dinah," and the four other popular songs in the back of the book.

—John J. Heney

STRINGS

Allegretto, by York Bowen. For violin, or cello, and piano. [London: Oxford University Press. Oxford Home Music Series. Price in U. S. not listed.] A graceful and musically worthwhile piece, excellent for the development of a good cantilena style. The technical demands are moderate. —David Mattern

Lullaby, by Charles Haubiel. For violin, or violoncello, and piano. [New York: The Composers Press, Inc. 60c.] A simple and appealing song that offers no difficulties for either the solo instrument or piano. —John H. Stehn

WOODWINDS

Gekeler Method for Oboe, Book Two, by Kenneth Gekeler. [New York: Boosey-Hawkes-Belwin, Inc. \$1.00.] Book Two logically follows Book One by Gekeler—or any other good elementary oboe method. The material is divided into two parts. The studies in Part I, selected from "Forty Progressive Melodies," by Barrett, are for the purpose of developing musical style and interpretation. Part II is devoted to the study of scales and intervals, and to the improvement of articulation. The articulation exercises have been adapted from the works of Alard, Dancila, David, DeBeriot, Dont, and Kayser. The book as a whole is an exceptionally valuable contribution to oboe literature. The exercises not only have great musical beauty, but evidence a broad knowledge of the technical requirements of the instrument. —George P. Spangler

The Secret to Rapid Tongue and Finger Technic for Clarinet, by Gerald Coward. [New York: Carl Fischer, Inc., Sole Distributors and Selling Agents. \$1.50.] The exercises in this book reflect the author's belief that "the secret to rapid tongue and finger technic is proper exercising of the muscles governing the tongue and fingers. Exercising these muscles each day to the point of fatigue is of major importance."

The collection consists of a more or less identical series of scale and arpeggio exercises repeated in each of the twelve major keys. Three separate exercises are devoted to long tones, chromatic studies, and minor scales.

This collection of purely technical exercises is definitely not a method, but may be used to supplement one of the standard methods such as Klosé, Langenus, or Rose. —G. P. S.

Bourrée, from the Overture or Orchestral Suite in B Minor, by J. S. Bach. Transc. for flute and piano by Georges Barrère. [New York: G. Schirmer, Inc. 35c.] An excellent easy transcription of the famous Bach number. Grade II to III.

—J. Irving Tallmadge

Gavotte, from the opera "Armide," by Gluck. Transc. for flute and piano by Georges Barrère. [New York: G. Schirmer, Inc. 35c.] Interesting and useful in the development of embouchure and technic in the higher register. Grade III to IV.

—J. I. T.

The Prophet Bird, Op. 82, No. 7, by Schumann. Transc. for flute and piano by Georges Barrère. [New York: G. Schirmer, Inc. 40c.] An interesting arrangement of Schumann's characteristic piece. The great range and many technical difficulties make the composition interesting only to rather advanced players. It should make an excellent encore number. Grade IV to V.

—J. I. T.

Tambourin, from the opera "Iphigénie en Aulide," by Gluck. Transc. for flute and piano by Georges Barrère. [New York: G. Schirmer, Inc. 30c.] A number that young players will enjoy, but which is difficult to play effectively on a flute. Grade III.

—J. I. T.

Air, Minuet and Sarabande, by J. Mattheson (1681-1764), arr. by Laurence Taylor. Clarinet trio, with optional bassoon part. [New York: Mills Music, Inc. Pipes of Pan Woodwind Series. Complete with full score, \$1.00; full score, 50c; individual parts, 20c ea.] Scored for two B \flat clarinets and bass clarinet, with optional bassoon part which may be substituted for the bass clarinet. A fine number, containing few technical difficulties and remaining within moderate range. Excellent for developing musicianship and ensemble playing. —Vincent Hiden

Dance of the Pixies, by Joseph Callaerts, arr. by Laurence Taylor. Flute solo, with piano accomp. [New York: Mills Music, Inc. Pipes of Pan Woodwind Series. 75c.] A charming solo for the advanced player. Demands good technique, crisp staccato style, and a vivacious rendition. Flutists will enjoy working on this composition. —V. H.

Fughetta, by J. S. Bach, arr. by Laurence Taylor. Flute trio. [New York: Mills Music, Inc. Pipes of Pan Woodwind Series. Complete with full score, 75c; full score, 35c; separate parts, 20c each.] A good number, of medium difficulty, which your flute trio should do easily and well. Excellently scored. Recommended. —V. H.

Gypsy Rondo (Morceau caractéristique), by Haydn, arr. by Laurence Taylor. Flute solo, with piano accomp. [New York: Mills Music, Inc. Pipes of Pan Woodwind Series. \$1.00.] A fine number, well-edited (extreme ranges have been avoided), and worthy of inclusion in the advanced player's library. Played with facility and musicianship, this would be a fine solo for public performance. Highly recommended. —V. H.

March from the opera "Titus," by Mozart, arr. by Laurence Taylor. Flute trio. [New York: Mills Music, Inc. Pipes of Pan Woodwind Series. Complete with full score, 75c; full score, 35c; separate parts, 20c ea.] Well-arranged trio in a martial vein. Not difficult, and well worth including in a flute trio's repertoire. —V. H.

Petite Suite from the 18th Century (Introduction by Corelli, Courante by Handel, Air by Loeillet), arr. by Laurence Taylor. Woodwind quintet. [New York: Mills Music, Inc. Pipes of Pan Woodwind Series. Complete with full score, \$1.25; full score, 50c; separate parts, 20c ea.] A fine quintet for good players. The third part opens with a French-horn solo that goes to high A; otherwise the scoring of parts is within normal range for all the instruments. —V. H.

Rondo serioso, by J. B. Senaille (1687-1730), arr. by Laurence Taylor. Woodwind quintet. [New York: Mills Music, Inc. Pipes of Pan Woodwind Series. Complete with full score, \$1.00; full score, 50c; separate parts, 20c ea.] An expertly scored number of medium difficulty, well worth consideration. Excellent arranging and treatment of individual parts and instruments.

Every number in the Pipes of Pan Woodwind Series here reviewed has shown musicianly scoring and understanding of the various instruments. A fine addition to woodwind literature. —V. H.

MISCELLANEOUS

Nuances (Still, Fear, Gentle, Plaintive, Jocose), by Charles Haubiel. For violin, or flute, and piano. [New York: The Composers Press, Inc. 50c, 70c, 50c, 50c, 80c, respectively.] Five excellent short pieces in modern style. The harmony and treatment vary according to the mood, but in no case is the former too dissonant or obscure for even the most conservative. The melodies in the slow pieces, Still, Gentle, and Plaintive, are appealing without being banal. In Fear and Jocose rhythm becomes a dominant factor in the thematic material. The five pieces would be an interesting and valuable recital group for a flutist or violinist seeking something a little off the beaten path but not too remote for ready acceptance by the audience.

From a teaching standpoint, the three slow pieces offer problems in meter, intonation, and phrasing which are not too great for advanced high school players. The flute student would find "Plaintive" excellent practice in producing and sustaining the low register tones, and all three pieces demand good breath control and intonation. The principal problem for the violinist would be intonation—needless to say, the melodic lines would have little meaning unless they were accurately intoned. The frequent changes of meter offer no difficulties, but should be interesting to a student who has not encountered this type of writing.

Fear and Jocose require not only excellent solo playing but first-rate accompanying. Very few high school pianists would find these pieces within their grasp; hence I should not recommend their use unless two exceptional performers were available. Both are rather difficult for violin, whereas Jocose is not very difficult for a good flutist. —J. H. S.

Pochon Academic Album. Ten Easy and Progressive Pieces by Various Composers, compiled, ed., and arr. by Alfred Pochon. [New York: Carl Fischer, Inc. String quartet, \$1.60; string orchestra, \$2.00; conductor's score, \$1.00; extra parts, 40c ea.] A most welcome and usable medium for introducing young players to the delights of string ensemble. Mr. Pochon has painstakingly and generously fingered and bowed all parts. The selections, mostly in the first position, are by Michael Haydn, Handel, Mozart, J. S. Bach, J. C. F. Bach, and Mr. Pochon himself. —D. M.

Pochon Chamber Music Album. Ten Selected Classics, arr. by Alfred Pochon. [New York: Carl Fischer, Inc. String quartet, \$2.00; string orchestra, \$2.50; conductor's score, \$1.00; extra parts, 50c ea.] The distinguished violinist of the former Flonzaley Quartet has given us another collection of string classics that is refreshing in its variety of style, refinement, and solid musical worth. It includes string ensemble versions of compositions by Gluck, Rousseau, J. S. Bach, Schubert, Rameau, Handel, and Boccherini; all within the technical possibilities of well-trained high school players. The phrasing, dynamics, metronomic markings, and rehearsal letters all indicate the meticulous care and authority with which this album is edited. —D. M.

PROGRAM SELECTIONS FROM MUSIC BY RECOGNIZED AMERICAN COMPOSERS

VOCAL

TREBLE VOICES—TWO PART

Amoroso (Boex) (Jr. H.) (35190).....	\$0.12
The Brook (Huerter) (Jr. H.) (35137).....	.15
The Green Cathedral (Hahn-Carleton) (E. S.) (35399).....	.12
Mighty Lak' a Rose (Nevin-Bliss) (E. S.) (35054).....	.10
Recessional (De Koven) (E.S.) (35020).....	.12
Spring (Huerter) (E.S.) (35051).....	.15
The Stars and Stripes Forever (Sousa-Felton) (E.S.) (35233).....	.12

TREBLE VOICES—THREE PART (Unless otherwise indicated)

At Eventide (Spross) (H.S.) (35380).....	.15
Boat Song (Ware-Spross) (H.S.) (35001).....	.15
Cloud Shadows (Hammond) (H.S.) (35122).....	.12
Cradle Song (MacFadyen) (H.S.) (35065).....	.10
Done Paid My Vow to the Lord (Dett) (H.S.) (35007).....	.15
Fickle (Cadman) (H.S.) (35340).....	.12
The Green Cathedral (Hahn) (Jr. H.) (35038).....	.15
I'm So Glad Trouble Don't Last Away (Dett) (H.S.) (35123).....	.10
I Love Life (Mana-Zucca-Spross) (Jr. H.) (35212).....	.12
I Shall Not Pass Again This Way (Effinger-Durst) (H.S.) (35031).....	.12
Invocation (Mana-Zucca) (H.S.) (35228).....	.10
Invocation to Life (Spross) (H.S.) (35077).....	.15
The Lamp in the West (Parker-Deems Taylor) (4 part ad lib) (H.S.) (35080).....	.12
The Last Hour (Kramer) (H.S.) (35222).....	.12
Let All My Life Be Music (Spross) (H.S.) (organ ad lib.) (35101).....	.18
Mighty Lak' a Rose (Nevin) (Jr. H.) (35193).....	.10
My Little White Rose (Bliss) (H.S.) (35309).....	.12
My Tender Songs Would Be Flying (Hahn-Deems Taylor) (H.S.) (35081).....	.12
The Nightingale's Song (Nevin-Harris) (H.S.) (35084).....	.15
Rachem (Mana-Zucca) (Col.) (35032).....	.15
Recessional (De Koven) (H.S.) (35019).....	.15
Somebody's Knocking at Your Door (Dett) (Col.) (35186).....	.20
There's a Meetin' Here Tonight (Dett) (H.S.) (35008).....	.15
The Top O' the Mornin' (Mana-Zucca) (Jr. H.) (35273).....	.15
Trees (Hahn) (H.S.) (35096).....	.12

MALE VOICES—FOUR PART (Unless otherwise indicated)

Break, Break, Break (Crosse) (Col.) (35206).....	.15
El Capitan (Sousa) (H.S.) (35349).....	.15
*Hunting Song (Spross) (H.S.) (35278).....	.15

* May be sung A Cappella

MALE VOICES—FOUR PART (Unless otherwise indicated)

The Green Cathedral (Hahn-Huntley) (Col.) (35308).....	.15
I Love Life (Mana-Zucca-Moore) (Col.) (35207).....	.12
I Shall Not Pass Again This Way (Effinger) (Col.) (35395).....	.12
In Maytime (Speaks-Peery) (H.S.) (35342).....	.15
*The Lamp in the West (Parker) (H.S.) (35009).....	.10
The Last Hour (Kramer) (Col.) (35393).....	.15
The Liberty Bell (Sousa-Willson) (H.S.) (35386).....	.15
The Messiah of Nations (Sousa) (Col.) (35298).....	.12
My Heart Is a Haven (Steinel-Peery) (3 Part) (H.S.) (35270).....	.10
Pancake Heaven (Richter-Stoughton) (Col.) (35392).....	.15
Recessional (De Koven) (Col.) (35017).....	.12
*The Stars and Stripes Forever (Sousa) (H.S.) (35119).....	.12
The Stars and Stripes Forever (Sousa-Tidmarsh) (H.S.) (35428).....	.15
Tale of a Ginger Jar (Gaynor-Woods) (H.S.) (35046).....	.12
Walkin' in De Gahden (Andrews) (Col.) (35356).....	.15
*We're Goin' to Sing the Old-Time Songs (Carleton) (Col.) (35382).....	.20
The Woodpecker (Nevin-McMullen) (H.S.) (35344).....	.12

MIXED VOICES—THREE PART

Cloud Shadows (Hammond-Bliss) (Jr. H.) (35195).....	.10
A Little Dutch Garden (Mead-Baldwin) (Jr. H.) (35311).....	.15
Mighty Lak' a Rose (Nevin-Bliss) (Jr. H.) (35062).....	.12
The Stars and Stripes Forever (Sousa-Felton) (Jr. H.) (35234).....	.12
Venetian Love Song (Nevin-Bliss) (Jr. H.) (35059).....	.12

MIXED VOICES—FOUR PART

*The Call of Spring (Hawley) (H.S.) (35326).....	.12
*I Am Music (Spross) (H.S.) (35334).....	.18
*In Maytime (Speaks) (H.S.) (35209).....	.10
The Lark Now Leaves His Watery Nest (Parker-Wonson) (H.S.) (35394).....	.15
The Last Hour (Kramer) (H.S.) (35294).....	.12
The Liberty Bell (Sousa-Carleton) (H.S.) (35387).....	.15
Like an Expert Builder (Spross) (H.S.) (35376).....	.15
I Love Life (Mana-Zucca-Peery) (H.S.) (35272).....	.12
My Heart Is a Haven (Steinel-Averell) (H.S.) (35353).....	.10
Song of Peace (Orem) (H.S.) (35350).....	.15
The Song of the Mountains (Cadman) (H.S.) (35413).....	.12
The Stars and Stripes Forever (Sousa-Felton) (Unison) (E.S.) (35232).....	.10
*The Stars and Stripes Forever (Sousa) (H.S.) (35260).....	.10

OPERETTAS and CANTATAS

Briar Rose (Curtis) H. S. Operetta.....	\$1.50
Daughter of the Forest (Nevin) Impressionistic Opera.....	3.00
Joan of the Nancy Lee (Curtis) H.S. Operetta.....	2.00
Land of Heart's Desire (Nevin-Taylor) Women's Voices.....	.75
Lochinvar (Hammond) Men's Voices.....	.40
Marriage of Nannette (Curtis) H.S. Operetta.....	2.00
National Flower (Adams) J. H. Operetta.....	.60
Nature's Idyl (Donovan) Treble Voices.....	.40
Ode to Music (Mana-Zucca) Mixed Voices.....	.40
Our Colors (Spross) Men's Voices.....	.40
Paul Revere's Ride (Gantvoort) Mixed Voices.....	.75
Peace (Donovan) Mixed Voices.....	.40
Rag, Tag and Bobtail (Bliss) Children's Operetta.....	.75
Rescue of Will Stutly (Myers) Treble Voices.....	.60
Return of Proserpina (Gaynor) Women's Voices.....	.60
Snow White, and the Seven Dwarfs (Root) J. H. Operetta.....	.75
Spring Symphony (Golson) Women's Voices.....	.60



THE JOHN CHURCH CO.

Theodore Presser Co., Distributors
1712 CHESTNUT STREET :: PHILADELPHIA, PA.

INSTRUMENTAL

CONCERT SELECTIONS for Band and Orchestra

A DAY IN VENICE—Suite by Ethelbert Nevin

Orchestra { Small.....	\$1.70
Full.....	2.50
Score (full).....	2.50
Band (arr. by Mayhew Lake) Standard.....	\$4.50
Symphonic.....	6.00

DWELLERS OF THE WESTERN WORLD—Suite by John Philip Sousa

1. The Red Man Orchestra { Small.....	\$1.05
Full.....	1.55
Band (standard).....	1.50
2. The White Man Orchestra { Small.....	\$1.40
Full.....	1.90
Band (standard).....	2.00
3. The Black Man Orchestra { Small.....	\$1.05
Full.....	1.55
Band (standard).....	1.75

ECHOES FROM THE SOUTH— Overture—by John N. Klover

Orchestra { Small.....	\$.75
Full.....	1.15
Band (standard).....	1.50

INDIAN WAR DANCE by Herman Bellstedt

Orchestra { Small.....	\$1.05
Full.....	1.55
Band.....	1.00

THE KING OF FRANCE ("Three Quotations—Suite") by John Philip Sousa

Band { Concert.....	\$3.00
Full.....	1.50

LOOKING UPWARD—Suite by John Philip Sousa

1. By the Light of the Polar Star Band { Standard.....	\$3.00
Symphonic.....	5.00
2. Beneath the Southern Cross Band { Standard.....	\$3.00
Symphonic.....	5.00
3. Mars and Venus Band { Standard.....	\$3.00
Symphonic.....	5.00

RECESSIONAL by Reginald De Koven

Orchestra { Small.....	\$.75
Full.....	1.15

BAND MARCHES

American Spirit (34079)—Esberger	
The Billboard (34005)—Klohr	
Bravura (34076)—Duble	
*El Capitan (34006)—Sousa	
Cotton Blossoms (34082)—Hall	
*The Fairest of the Fair (34039)—Sousa	
*Hands Across the Sea (34019)—Sousa	
Hail to the Spirit of Liberty (34114)—Sousa	
Hear the new Decca Recording of this spirited march, No. 2132B	
*King Cotton (34007)—Sousa	
*The Liberty Bell (34040)—Sousa	
*Manhattan Beach (34020)—Sousa	
The New Colonial (34004)—Hall	
*The Stars and Stripes Forever (34002)—Sousa	
Vigilance (34092)—Klohr	
Price, 75 cents each	
*Symphonic Band, \$1.50	

RECORDER

All in a Garden Green. English folk dances arr. for descant and treble recorder by Hubert Hunt. [London: Schott & Co. Ltd. Price in U. S. not listed.] Twenty-three English folk dances. All are short and moderately difficult.

—J. Irving Tallmadge

Chaconne (Two in One upon a Ground), by Henry Purcell. For two alto recorders and piano or harpsichord. Phrasing and accomp. by Irmgard Lehrer. [Chicago: Clayton F. Summy Co. 75c.] A delightfully quaint canon over a ground bass (originally figured), which Miss Lehrer has developed, using Purcell's motives wherever possible. Moderately easy.

—J. I. T.

Miss Dawson's Hornpipe with Variations, anon. (1762). For soprano recorder and piano or harpsichord. Phrasing and accomp. by Irmgard Lehrer. [Chicago: Clayton F. Summy Co. 75c.] Seven variations on a characteristic theme, the more difficult of which may be omitted by all but advanced performers. Recorder repertoire has been suffering from an insufficiency of longer pieces. These two new additions by Miss Lehrer should be examined by every recorder enthusiast.

—J. I. T.

CHORAL MUSIC

J. Fischer & Bro., New York

Compositions by J. W. Clokey: A Rose. Music by Joseph W. Clokey; words by W. Mullis. SSATBB, a cappella. 15c. The division of the soprano and bass makes for full harmony in this delightful number. The range is right for high school students. Of medium difficulty. The composer has left the way open for free interpretation, having used no meter sign and inserted no expression marks other than the direction "Soft and sustained throughout." The composition demands emotional treatment.

—Frances Chatburn

Patriotic Anthems by Harvey Gaul: William Penn's Inscription. Music by Harvey Gaul; text: Penn's plea for the survival of his colony, written in 1684. SSAATBB with soprano solo, a cappella. 15c. This number expresses well the spirit of our forefathers. The strong harmonies and the changes in rhythm make the number musically, as well as historically, interesting. Of medium difficulty, it could be handled by any good eight-part choir.

—F. C.

Harold Flammer, Inc., New York

Choral Series—Sacred: (1) Angels, Ever Bright and Fair, by Handel. Arr. by Wallingford Riegger. SATB; organ or piano accomp. 12c. This setting of the classic text is particularly well suited to high school tenors and basses. The medium range is reinforced by a solid accompaniment. (2) Father in Heaven. The Ave Maria of Bach-Gounod, arr. by Gerald Wilfring Gore; English text by Lorraine Noel Finley. SA; piano or organ accomp. 12c. Suitable for groups of two-part singers, equally matched. Uniform distribution of parts. Good accompaniment, suited to the capabilities of the average player. (3) Jesu, Joy of Man's Desiring, from Cantata 147 by Bach. Ed. and arr. by Wallingford Riegger. TTBB; piano or organ accomp. 15c. This setting of the familiar Bach work has an easy range. A solidity of voice parts is achieved by using both tenor voices in unison during most of the song. The crossing of voices in the dividing of the melody between tenors and basses tends to take away some of the spirituality of the climaxes.

—Ruth Hill

Choral Series—Secular: America, My Own, by Noble Cain. SSA, accomp. 12c. Orchestration available. This is well suited for program use in connection with the American unity theme. Use of the orchestration would make a big number. Familiar to many as the tune of The Homeland, the stirring rhythm will do credit to a patriotic performance.

—R. H.

Sam Fox Publishing Co., New York

V Series, No. 10: The Rose of Tralee. Music by Charles W. Glover; words by C. Mordaunt Spencer. SATB with tenor solo, accomp. 15c. A simple and sincere arrangement of this touching old song. Two short solos add variety.

—C. M. D.

Galaxy Music Corporation, New York

Eight Swiss and French Carols, arr. by Luther M. Noss. Publications of the Carol Society, Vol. XVII. SATB, a cappella. \$1.00. Directors interested in new and fresh Christmas material will do well to investigate this collection of eight tunes. Attractive material well set.

—G. H.

Music for the Church Series: The Lord's Prayer. Music by Leroy Robertson. SATB, divided, a cappella. 15c. A solid composition throughout, hymn style. In the climax the parts divide into 8, or an optional 4 may be taken. As for soprano.

—George F. Strickling

Hall & McCreary Company, Chicago

Choral Octavos—Male Voices: Love of the Sea. Music by Harry Robert Wilson; words by Albert P. Peyraud. TTBB, accomp. 18c. A stirring number: spirited, with many contrasting moods. Accompaniment is very effective. Bass range lies well. An occasional As for first tenors. A song any male chorus will enjoy singing.

—Francis H. Diers

Harms, Inc., New York

Harms Choral Library: (1) I'll See You Again. Words and music by Noel Coward, arr. by Walter Scotson. SATB with baritone (or tenor) and soprano solos ad lib., accomp. 16c.

An arrangement of the popular waltz song of a few seasons back. Features short solo passages for baritone (or tenor) and soprano in opening. Limited range; easy to sing. (2) Dancing in the Dark. Words by Howard Dietz; music by Arthur Schwartz, trans. by Douglas MacLean. SATB, accomp. 16c. Another choral arrangement of a popular song of fairly recent date. Has a richer treatment than many such arrangements in the matter of altered chords. On the sentimental side, but could be used to advantage on programs of a modern idiom to satisfy the "urge" for this sort of music. Of medium difficulty. Range limited, but chords, to be in tune, require an experienced chorus. (3) Zigeuner. Words and music by Noel Coward, trans. by Walter Scotson. SATB, accomp. 18c. Waltz style. Technically and rhythmically rather easy. Tonality in places a trifle obscure for young choruses. Modern style. Parts appear independently. Some use of neutral syllable and humming effects.

—Chester Duncan

Well A. Kjos Music Co., Chicago

The Allegheny Choral Series: (1) All Blessing, Honor, Thanks and Praise. From Wittenberg Songbook (1535); arr. by Morten J. Luvaas; words by Paul Speratus (1523), transl. by C. Doving. TTBB, a cappella. 10c. This is a fine old hymn, well harmonized. It is a straightforward choral number with a perfect range for high school boys. Easy. (2) Come, Little Maid. Old folk dance arr. and ed. by Morten J. Luvaas; translation by Jane Lewis. SATB, accomp.; SSA, optional accomp. 15c ea. A nice little folk song. Well arranged for girls. Rather dainty and juvenile. (3) O Blessed Night. Music by J. W. Frank, arr. by Morten J. Luvaas; text from the Swedish by Ida M. E. Campen. SATB, a cappella. 15c. A good number for church use. It has good voice leading, nice contrasts, and creates a fine religious mood. Medium.

—J. Russell Paxton

Oxford University Press, London

Three Motets for Unaccompanied Chorus: (1) "I Am Weary of My Groaning." Music by Edward J. Dent, words from Psalms 6, 38, 39, 55, 88. SATBB. Serious writing, very difficult to sing, very dissonant, and gloomy. Not suitable for school use. (2) "The Lord Is My Shepherd." Music by Edward J. Dent; text: Psalm 23. SATB. Interesting and elaborate treatment. Musicianly treatment of "though I walk through the valley of death." Difficult. (3) "O Praise God in His Holiness." Music by Edward J. Dent; text: Psalm 150. SSAATBB. Joyous. Range good. Medium difficulty. (Prices in U. S. not listed.)

The Oxford Series of Bach Arias, Arranged and Edited by W. Gillies Whittaker: Calm and Tranquil Lie the Sheepfolds, from Cantata 208. Arr., with English words, by Emily Raymond. Contralto or bass. Price in U. S. not listed. Lovely melody.

—F. Edna Davis

Theodore Presser Co., Philadelphia

Church Music by J. Christopher Marks: In Thee, O Lord, Have I Put My Trust. Text: Psalm 31. SATB, a cappella. 12c. A standard anthem treatment, tonally and rhythmically simple and straightforward. Limited range, easy. Should prove to be a very satisfactory sacred number.

—C. D.

Theodore Presser Co., Distributors, Philadelphia

The John Church Company Quartets and Choruses, Men's Voices—Sacred: O Spirit of Life, from the Seelenharfe (Halle, 1650). Arr. by Harold K. Marks; translated by Caspar Mattes. TTBB, a cappella. 12c. A fine chorale for men's chorus, comprising a hymn in three statements: the first and third of a chorale nature, the second, contrapuntal, with humming in lower voices. Of medium difficulty.

—C. D.

The John Church Company Anthems for Mixed Voices: I Am the Light of the World. Music by Thomas Harborne; text from the Scriptures. SATB, with organ accomp. 15c. Choral treatment stimulating at times. A good anthem. General feeling one of confidence, strength, and encouragement. Not difficult.

—C. D.

Remick Music Corp., New York

Remick Choral Library: (1) Moonlight Bay. Words by Edward Madden; music by Percy Wenrich, arr. by Douglas MacLean. SA, accomp. 15c. A two-part arrangement of an ever-popular favorite. A very easy setting which should be popular with those who can remember "way back when." (2) My Buddy. Words by Gus Kahn; music by Walter Donaldson, arr. by Douglas MacLean. TBB, accomp. 15c. A standard treatment of a familiar old ballad reminiscent of other war-times. Not difficult, and will probably find many uses on patriotic programs.

—C. D.

The Willis Music Company, Cincinnati

Series of Choruses for Mixed Voices: Daughter of Liberty. Music by Bryceson Treharne; words by Monica Savory. SATB, accomp. An easy and usable chorus with a patriotic motif.

—Richard W. Grant

M. Witmark & Sons, New York

Victor Herbert Choral Arrangements: Tramp! Tramp! Tramp! Words by Rida Johnson Young; music by Victor Herbert, arr. by Douglas MacLean. SATB with baritone solo, accomp. 18c. Band accomp. available. Solo baritone voice featured through most of the setting. Full of movement and courage. Heroic in character. Standard range. Not difficult. Should be used widely at the present time when virile music is being stressed.

—C. D.

WIDELY USED MATERIAL *for* SCHOOL BANDS AND ORCHESTRAS

Methods and Collections:

THE NEW WAY METHOD

For Band by W. A. Storer. A means by which a group of students of various degrees of advancement, from beginners to the more advanced can play the same melodies together on different instruments.

With this method a class may be started, then later a beginner may be admitted without interruption to the other members.

Band and Orchestra Parts, 65c each; Piano, \$1.00.

FOUNDATION TO BAND PLAYING,

by Fred O. Griffen

The most used of all methods for training a beginners band.

Band and Orchestra Parts, 75c each; Piano, \$1.00.

ADVANCED LESSONS

To Foundation to Band Playing, by Fred O. Griffen.

This book is used to follow FOUNDATION TO BAND PLAYING. In addition to the wealth of instruction matter, it contains many beautiful compositions suitable for a complete program after completing the instruction material and exercises.

Band parts, 75c each; Piano, \$1.00.

THE BUILDER OF BANDS by John Paul Jones

A unisonal practice book of the scales.

Scales—Major and Minor in all keys for all instruments, published in seven groups.

GROUP 1, Instruments in C, T.C.;

GROUP 2, Instruments in B \flat , T.C.;

GROUP 3, Instruments in E \flat , T.C.;

GROUP 4, Instruments in B.C.;

GROUP 5, Instruments in F, T.C.;

GROUP 6, Instruments Alto Clef;

GROUP 7, Instruments in D \flat .

Price per group, 40c.

GROUNDWORK OF ORCHESTRAL TRAINING, by Claude Rader

For class and individual instruction and study. The most popular method for starting a beginners orchestra.

Price, 75c per part; Piano, \$1.00.

GRIFFEN'S IMPROVED COURSE OF BAND PLAYING, in Two Parts

Band and Orchestra parts, 65c each.

BOWING AND BLOWING, by Keenan and Schlager

Bowing is for strings. Blowing for band instruments.

String and wind instrument texts are different and cannot be used together.

The writers of this work are known from coast to coast for their success in training band and orchestra instrument students in the Kansas City Public Schools. This method is now being used exclusively in these schools.

Price Wind and Strings, 50c each; Piano parts, 75c each.

Popular Band Books:

EVERYBODY'S BAND BOOK, by W. D.

McCaughy

School ensemble, Parade, Concert, etc. Contains 19 beautiful compositions—a combination of rare, bright, tuneful and nicely flowing counter melodies and while easy to play, they have the quality of high grade music.

Band parts, 35c each; Conductors Score and Piano parts, each \$1.00; Orchestra parts, 50c each.

INTRODUCING THE CLASSICS, by Carl Weber

For all band and orchestra instruments. Themes of the famous compositions of the great masters, easy to play. Music that develops the taste of young musicians for good music.

Band parts, 35c each; Orchestra parts, 50c each; Piano parts, 75c.

JUNIOR GEM BAND BOOK, by W. D.

McCaughy

The latest by this popular composer. It appears from the few weeks it has been published that it will be more popular than anything else he has written.

16 original compositions, 7 marches, 9 concert pieces for young bands.

Band parts, 35c each; Piano and Conductors parts, 75c each.

IMPERIAL FOUR BAND BOOK, by F. O. Griffen, Ed Chenette, G. E. Holmes, R. B. Eisenberg

16 original compositions for junior as well as for senior bands.

Special solo parts for all instruments in addition to regular parts.

Band parts and Violin, 35c each; Piano and Piano Accordion, 50c each.

UP FRONT BAND BOOK of Sectional Solos, by Maj. Ed. Chenette

Wherein every player of any section stands Up Front and plays the same solo in unison.

Easy To Play, Scored as solos (Soli) for all band sections.

Price, 35c per part; Piano, 75c.

ACADEMY BAND BOOK, by J. J. Richards

For School, Ensemble, Parade, Concert. For junior and senior bands.

Price, 35c per part.

JENKINS BEGINNERS BAND BOOK AND INSTRUCTOR

Contains 12 original compositions, the rudiments of music, the scales, instructions for tuning a band, exercises in unison and harmonized, 12 original compositions and the National Airs. All brass parts fingered.

Price, 35c per part.

JENKINS MUSIC COMPANY, KANSAS CITY, MISSOURI

A MUCH-NEEDED BOOK

Melodies, Bar and Technique for the Dance Studio

by
MILDRED T. SOUERS
and ETHEL V. SCHMIDT

The fundamentals of ballet dancing are here presented by two experienced teachers who are keenly aware that appropriate music is inseparately wedded to the practice of this graceful art.

Price, 75 cents

TWO VALUABLE CHORAL COLLECTIONS

Songs of Worship

by
ALLENE K. BIXBY

Volume 3 of the successful series "The Junior Choir Collection." 12 unison and 2-part anthems with piano or organ accompaniment for Sunday School and Junior Choir.

Price, 60 cents

The Willis Collection of Sacred Choruses, Chorals and Motets

Compiled, Edited and Arranged
by

M. N. LUNDQUIST

Price, 75 cents

Selected works of the great Masters of 16th and 17th century Choral Art in a cappella arrangements for 4-part mixed voices.

A NEW OPERETTA for SENIOR HIGH SCHOOL

In Gay Havana

Words and Music by
SIBYL EVANS BAKER

A colorful work most appropriate at this time because of its setting in the land of one of our friendly Latin-American neighbors. Three acts, one simple set. 14 principals, chorus and optional on-stage orchestra.

Price, \$1.00

THE WILLIS MUSIC CO.
CINCINNATI, O.

On Various Topics

The Creative Project Used to Teach Musical Skills

THE BRIEF NOTES following sketch chronologically the steps in a project designed to teach musical skills the "broad" way—in this case through the medium of creative work.

Select verses of a simple, appealing poem. (This might be written by the class or by one pupil.)

Write text of poem on blackboard under a blank staff.

Class scans poem for meter, underlines accented syllables, and then inserts bar-lines just before the accented words or syllables.

Class decides how many pulses in each measure and enters numerator of time fraction.

"Rhythm" notes may be written above the staff to indicate the rhythmic patterns of the figures, motives, phrases, etc. Enter the denominator of the time fraction.

Class discusses the characteristics of the song to note the general character or spirit, and especially to note where the verses suggest a definite melodic treatment (e. g., "skipping down the hill": "skipping" and "down").

Some student contributes a motive, or class selects one of several suggested by pupils. Teacher helps only as much as is really necessary. As soon as a phrase has been composed, it is scanned for rhythm, and the *rhythmic notation* may be entered above the staff. Then the phrase is sung with syllables and entered in regular notation. This procedure is followed until the song has been completed phrase-wise. Class sings entire song, words and syllables.

Two pupils go to piano, one to play and one to observe. Other pupils take places at xylophones and sets of bells. Pupils not at instruments remain seated (in a semicircle if possible), and sing as the players perform. As soon as this has been done satisfactorily once, the players shift positions. Use a rotating plan so that all class members have opportunity to observe and play each instrument.

The first pieces should be in key of C (to avoid black keys on piano, etc.). Also, the first songs should be limited in range to five notes (do-so, so-re, etc.). Later the students can learn to play a full scale on the piano.

After a piece has been composed and performed in the key of C, it should be transposed to other keys, progressively requiring the use of more black keys.

Two or even three pupils may perform at the piano at the same time by utilizing different octaves, but this should not include the extreme registers of the instrument.

Needless to say, this scheme may readily be adapted to widely varying conditions, both as to experience and age of the pupils and quantity of physical equipment. Also, it will be seen that the two parts of the procedure (the composing and the performing) may be used separately.

Care should be taken that the composition of the song moves along quickly. The teacher must be ready to "fill in," if really necessary, to keep the pace of the

lesson fast enough, yet the composing must be done by the children; this means that the first attempts must be simple in order to be successful.

After the class has composed one or two songs, the pupils will want to compose the verses, too. They should be encouraged to do original work outside of school and should be provided with music manuscript paper for this purpose. Before they are far enough along to write their own poems, they may be invited to use their own judgment in the selection of verses for the class to set to music.

This project will not manufacture musical geniuses, but it will, if carried on properly, help interest children in music and how it is made. They will develop awareness and discrimination and will grow in musical skill.

—JOSE' D. MASTERS

The Problem of the Music Student

FOR SOME YEARS NOW college teachers have been faced with the problem of the inadequately prepared music student. It might justly be added that the music student has also had the problem of the inadequate teacher.

Through conscious experiment and inevitable experience we have come to realize that programs of counsel and courses of study have generally fallen short of good intentions. We go so far and then the individual must solve his own problems. But the individuals who can do this are so few as to be conspicuous and, at times, spectacular. From close observation we gather that our system of music education is directed mainly toward mediocrity. "Music for every child and every child for music" is sound philanthropy and a happy dream but it does not produce musicians. Certainly it does not produce music. I should like to advance the suggestion that we are attempting too much, with the inevitable result that we are accomplishing too little. Our material facilities and physical equipment so easily outstrip our creative output that the school musician is seldom more than "skilled labor" plus the glamour that his circumstances permit. The story of the college music student begins in the secondary schools and it is here that we must seek the origin of our problem. The high school of today is generally so alive with musical activities as to be justly proud of the events and occasions that are given over to music. However, these activities are not necessarily born of musical motives, and the result of much publicity and popular success is all too often failure in the achievement of permanent musical values.

The music contest is the most unfortunate of these failures in that it apparently offers so much. The social benefit is obvious, but the musical result is questionable and often negligible. The contest winner is the most difficult of all music students because he usually spends his first year in college living on his pseudo-success, which he has been permitted to consider as an indication of superior talent.

In similar projects the average high school pushes students into performance

beyond their maturity and training, and the exploitation of good, natural voices has become a legitimate form of school publicity. Given a native aptitude for the piano, a high school student is kept busy as accompanist for numerous organizations. Many of these students in coming to college "go out" for band, choir, or orchestra in somewhat the same spirit that is usually associated with football and track. In brief, high school music on the whole is competitive and extra-curricular. The music used is chosen for effectiveness in performance rather than for its effect on the performer.

Seldom does one find a serious knowledge of music in a college freshman. Beethoven is the composer of the *Fifth Symphony* and Tchaikowsky wrote the *Marche Slave* and the *1812 Overture*. These and similar bits comprise the scope of his background, if such it can be called. But the most conspicuous omission in his four years of high school training is the development of a definite attitude toward music. No student can hope to do anything significant without a point of view—a point of departure. Every real student must have convictions and definite opinions concerning the work he undertakes. The strongest musical personalities I have met among college freshmen are those who have had to go their own way. They have studied privately and been fortunate enough to encounter a serious companion either in an older musician or a colleague in school. The general run of college freshmen, however, have not been so fortunate and as a result are not only without any clear idea of "what it is all about," but are shamefully ignorant of some of the most obvious and elementary facts.

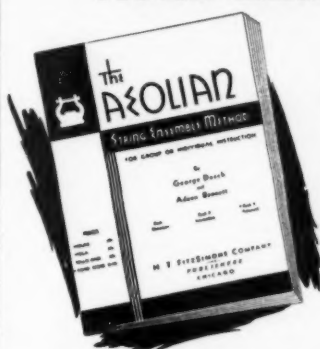
It is disconcerting to find an excellent trombone player, for example, who seems never to have heard of the treble clef. On one occasion I talked to a young French-horn player who spoke proudly of having played Tchaikowsky's Fifth (the second movement) with a full symphony orchestra "behind" him. This boy suffered for a whole year at the jibes of his companions because of his ignorance. Incidentally, he has had an inhibition against Tchaikowsky's music ever since.

Participation in musical events does not constitute training. Performance is a valuable opportunity only when it is preceded by intelligent study. As an end in itself it is the greatest detriment to growth and distorts the whole pattern and purpose of music education. The fundamentals of music must be taught and established in the formative years. Adult education is a worthy effort to make up for lost time, but attitudes and concepts are better rooted in early youth. Obviously, this cannot always be the case, but when talent is conspicuous it should and must be considered seriously in the school years. Few instructors and supervisors are conscious of the deep responsibility attached to their work. How often, for instance, is a glee club soloist thoughtlessly neglected where his personal growth is concerned. So common is this neglect that it almost seems most brass and woodwind players think in terms of marching bands and athletic support.

It is a curious indictment against our system of music education that leaders in American music today are neither products nor directors of that system. Such men as Howard Hanson, Roy Harris, Charles Ives and others are free lances, as it were. They seek to integrate forces in American music and they do so. They do so miraculously. But they accomplish their aims through personal effort and individual strength rather than by re-

Plan Now for Fall—

Proven Material for String Instruction



THE AEOLIAN STRING ENSEMBLE METHOD

By George Dasch and Aileen Bennett

A Class Method for All Strings Together

Book I—Elementary, Book II—Intermediate

Book III—Advanced

Violin, Viola, Cello and Bass Parts, Each 75c

Conductor's Score \$1.25

THE POSITIONS—FOR ALL STRINGS

By Harold M. Johnson

The only available string class method covering the higher positions. An effective solution of many difficult school orchestra problems.

Violin, Viola, Cello and Bass Parts, Each 75c.

Conductor's Score \$1.50

Send for Approval Copies Now

Instructional material and music for

BAND — ORCHESTRA — STRING ORCHESTRA

CHORUSES — CANTATAS — OPERETTAS

for all grades.

H. T. FITZSIMONS Co.

23 E. Jackson Blvd.

Chicago, Ill.

Outstandingly Successful Novelties you will enjoy seeing in the

WOOD OCTAVO SERIES

No.				
545	America, Forever Free!	R. W. Gibb	Mixed	.15
571	America, Forever Free!	R. W. Gibb	SSA	.15
565	Our Country	Joseph M. Lloyd	Mixed	.15
564	Our Country	Joseph M. Lloyd	2-part	.12
586	Our Country	Joseph M. Lloyd	SSA	.15
587	Our Country	Joseph M. Lloyd	SAB	.15
588	Our Country	Joseph M. Lloyd	TTBB	.15
(Band or Orchestra Accomp. available)				
558	Singing to my Love	Walter Justis	SSA	.15
557	Lullaby	Robert L. Simes	SSA	.15
556	Crystal Night	R. W. Gibb	SSA	.15
559	When the Bugles Call	Lawrence W. Haney	TTBB	.15
560	Down the Open Road	Lawrence W. Haney	TTBB	.15
563	O My Soul, Bless God the Father	R. L. Simes	Mixed	.15
(Band or Orchestra Accomp. available)				
552	Thou Sovereign Over Sea and Land	R. W. Gibb	Mixed	.15
549	Give Us Thy Peace	Franz Bornschein	Mixed	.15
572	Two Irish Airs: O Land of Home (Londonderry) Last Rose of Summer (Groves of Blarney)	Ralph G. Winslow	SSA	.15
567	Have You Seen But the White Lily Grow?	Katherine K. Davis	SSA	.15

Sample Copies and complete list of
WOOD OCTAVO SERIES
sent on request

THE B. F. WOOD MUSIC CO.

88 ST. STEPHEN STREET

BOSTON, MASSACHUSETTS

IS YOUR RECORD UP TO DATE? WILL IT REPRESENT YOU NOW?

Be sure to have your record up to date. Now is the accepted time. Let's write about it. If I know what you are seeking and your record is up to date — you may get that better position. There will be many changes — are you READY?

Wishful thinking won't do it. Action will.

C. E. LUTTON, Mgr.

64 E. JACKSON BLVD., Chicago, Ill.

Clark-Brewer Teachers Agency, Music Dept.

DePaul UNIVERSITY CHICAGO

THE SCHOOL OF Music

ARTHUR C. BECKER, Dean

SUMMER SESSIONS

June 26 to August 1

August 3 to September 5

Courses leading to the degrees
B.M., A.B., and M.M.

Distinguished Faculty

A comprehensive curriculum has been so arranged that those wishing to accelerate their program of studies may carry an entire semester's work during the two sessions.

Courses in public school music, supervision and administration, special problems. Private instruction in piano, organ, violin, voice, band and orchestral instruments, composition, conducting and theory.

Faculty Including:

DAVID NYVALL — prominent
choral director and adjudicator.

RICHARD CZERWONKY —
eminent orchestral conductor.

SERGEI TARNOWSKY—cele-
brated pianist and teacher.

MME. MARIA KURENKO —
the internationally known
singer and teacher.

NICOLAI MALKO — eminent
operatic coach.

For bulletin and special information address THE REGISTRAR

DePAUL UNIVERSITY SCHOOL OF MUSIC

Room 408, 64 East Lake Street
CHICAGO, ILLINOIS

liance on existing methods and the established system. And we remain more or less apart from their activities because we are prone to substitute "systematic" education for study and growth. Furthermore, it is not even enough to follow these leaders—we should be producing their successors.

Music is not an experiment—it must be an experience: not merely participation in performance, but a grasp of materials and the knowledge of a craftsman; not merely membership in organizations and success in "projects," but understanding of basic principles and techniques, and the imagination to use them. Full recognition must be given the general increase in music appreciation. Never has there been so widespread a consciousness of music. I do not seek to minimize what has been accomplished, but we have only just begun. It is for us to avail ourselves of this growing enthusiasm and to cultivate quality. We must select areas of potential leadership and determine possibilities. Teachers must be more adequately trained in the rudiments and more deeply aroused to the nature of what they are trying to teach. The music student must not wait until he gets to college to do serious study. Habits must be formed as soon as talent and interest are revealed. It were far better to omit music from the high school program than to distort the future of students by inadequate instruction. Real leadership is rare, and yet some believe that, in the course of events, it will develop of itself. In actuality, the problem of leadership deserves our alert and grave concern. We cannot be too severe in our choice of instructors and elimination of the unfit must soon come into our program in the schools.

Thousands of youngsters, potential creators of our musical future, are our problem today. Actually, we ourselves are the problem, and the time is come for us to face each other honestly and with humility.

—SVEN LEKBERG

Scholarships—Yea or Nay

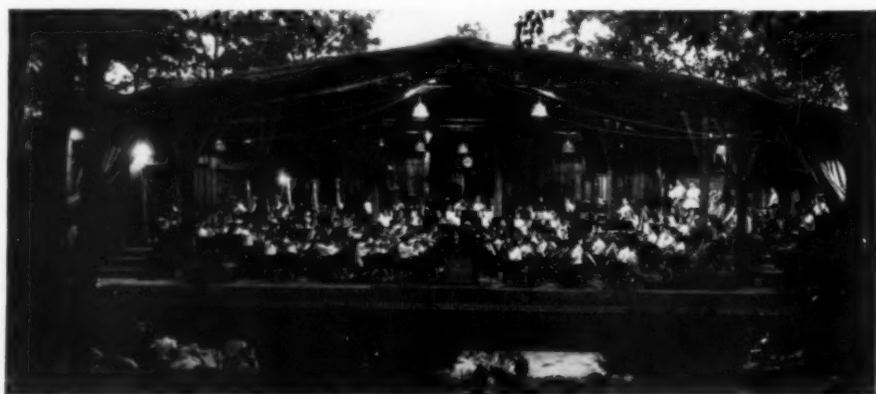
THE above title will probably ring familiar in the ears of the forty-odd college conductors who met at the Congress Hotel in Chicago last Christmas for a two-day session of the newly-formed College and University Band Conductors Conference. Of the numerous common problems brought forth for discussion, one of the most interesting was that of scholarships for outstanding college musicians. Realizing that many persons object to the principle of scholarships *per se*, I suggest that they try to

take a more pragmatic view of the question.

Practically every ambitious college music department in the United States maintains some program of aid for needy students. This aid appears in various forms: scholarships, whole or partial fee remissions, part-time work of various kinds, free music lessons, or stipends for playing in the annual commencement series. The conductor of one of our large university organizations cites the expenditure of time and money over a period of several years on the musical education of a child, and urges that the grant of a scholarship to a serious-minded student merely represents payment in kind.

Are these added opportunities for the accomplished student to continue his education warranted? If not on the basis of his accomplishments, perhaps then his actual contribution to the program of the college may be taken into consideration. From our colleagues everywhere we hear the same story of how too many demands are made upon the time of our music students, who are asked to perform at civic meetings, churches, concerts, athletic contests, etc., in addition to their regular hours of rehearsal and individual practice. This is probably more true in the case of the average college than of the large university, where a duplication of personnel is possible. In most localities the college is expected to be the center of musical activity and a source of program talent, an expectation which is largely justified, particularly if it is a tax-supported institution. Usually the college will want to oblige on such requests as a matter of good public relations. No department of the school is called upon to aid in the promotion of good will more than is the music department. Moreover, the average college music department receives as many performance requests as does the large university department. The latter normally has a greater number of students on whom to draw, but even there students frequently drop out of the music organizations, pleading a lack of time to do the job properly. Why not, then, some type of recognition and aid, at least for the more outstanding of our performers?

Assuming for present purposes the desirability of some system of scholarships, and recognizing their widespread existence, I should like to describe the plan of student assistantships used here at Western Kentucky Teachers College in addition to the granting of a certain number of fee scholarships. We have five student instructors; one each in violin, trumpet, trombone, clarinet, and percus-



NATIONAL MUSIC CAMP BOWL

Frederick Stock rehearsing the orchestra at National Music Camp, Interlochen, Mich. (see p. 61). Stock will be guest conductor again this season, in addition to Goossens, Grainger, Grofé, and Hanson.

sion. Each instructor is chosen on the two bases of character and musicianship. In most cases, winners of national "superior" ratings are awarded these positions. To retain his instructorship, the student must maintain a passing grade average. Duties of each of the student instructors are:

1. To teach two one-hour classes per week of applied music to music majors and minors who are preparing themselves for public school instrumental work.

2. To act as the leader of his section in the college band or orchestra (or both).

3. To teach as many private students as he can, or cares to, take.

All accounts are handled through the college business office, 80 per cent of the private lesson fees being returned to the teacher. This is in addition to his regular remuneration for duties listed under the first two points above.

We try to stress the student instructor's responsibility as a "junior member" of the faculty, requiring him to keep a constant check on the attendance and progress of each of his pupils. Moreover, we find that most such small tasks are regarded as an opportunity rather than a chore. The aptitude of such students for assuming responsibility was clearly demonstrated at the Western Kentucky Music Clinic in January, where each of the student assistants led a half-hour session on his instrument, discussing and demonstrating salient points of good technique. In the short question period following each demonstration, these students readily answered pertinent questions put to them by visiting directors. In both the clinic and the classroom the student instructor's ability and judgment are respected, so that, despite age differences, we have always found him held in high regard by his pupils.

Much of the success of this plan depends on the care with which it is administered. All five of our applied music classes meet simultaneously in different rooms, thus simplifying the matter of supervision. The faculty member in charge chooses suitable method books and helps each student instructor plan his semester's work. He also administers the midsemester and final exams and acts as general coordinator. A recent feature of the semester's work by our applied music classes has been the experimental holding of a recital at the end of the term. All classes meet together in the large rehearsal hall and members of each class play short solos, duets, trios, etc., for the benefit of the members of the other classes. Despite occasional weird sounds, the idea appears to be highly beneficial, and the preparation for it often provides the teacher or class with a timely artificial stimulus.

To propose this plan at the present time may appear to be unwarranted in view of the decreasing enrollments due to our war efforts. However, with the elimination of N.Y.A. student help next year, this scheme or some modification of it may help to assure your having an assistant, a librarian, or soloists and leaders for important sections of the band and orchestra. We claim no particular originality for this idea, but it strikes us as a highly workable and beneficial program for both the school and the student, who, through it, are brought together in a spirit of mutual service. The recognition of a player's ability by the college, and the personal benefits of his teaching experience, usually go far in helping him to become well placed following his graduation.

—HUGH GUNDERSON

May-June, Nineteen Forty-two

★ New Arrangements of JEROME KERN MELODIES ★

ABE LINCOLN HAD JUST ONE COUNTRY

The ideal Commencement song for this year! Arranged for
SA-SSA-SATB-TTBB Each, 20c

★ ★ ★ ★ ★

Radio-Styled Choruses for Mixed Voices. Arranged by Harvey
Waugh with suggestions for microphone technique.

WHEN YOUR HEART'S ON FIRE SMOKE GETS IN YOUR EYES MAKE BELIEVE

Each, 20c

★ ★ ★ ★ ★

For String Quartette

Arranged by the composer and scored by Charles Miller as
recorded by the Jacques Gordon String Quartette for Decca.

SMOKE GETS IN YOUR EYES BILL ONCE IN A BLUE MOON THE SONG IS YOU

Score, 1st & 2nd Violin, Viola & Cello, complete.....\$1.00

★ ★ ★ ★ ★

T. B. HARMS COMPANY
RKO BUILDING, NEW YORK

GRAY-NOVELLO

SHORT BIOGRAPHIES of GREAT MUSICIANS

GENERAL EDITOR: W. MCNAUGHT

A series of pocket-sized booklets containing all the pertinent
facts in the lives of outstanding classical composers.

PRICE 30 CENTS EACH

BACH by Harvey Grace
BEETHOVEN by W. McNaught
BERLIOZ by Edw. Lockspeiser
BRAHMS by Alec Robertson
CHOPIN by Henry Coates
DVORAK by Mosco Carner
GLUCK by Frank Howes
HANDEL by J. A. Westrup
HAYDN by W. R. Anderson

LISZT by J. A. Westrup
MENDELSSOHN by Marion
Scott
MOZART by F. Bonavia
PURCELL by A. K. Holland
ROSSINI by F. Bonavia
SCHUBERT by Eric Blom
TCHAIKOVSKY by Gerald
Abraham

* **WAGNER** by Ernest Newman

* Price 25 Cents

THE H. W. GRAY CO.

Agents for NOVELLO & CO., London

159 East 48th St.
New York City

GRAY-NOVELLO

**Franklin
Chorals
Make
Successful
Programs**

NEW FRANKLIN CHORAL BOOKS

THE S.A. THE S.S.A. THE S.A.B. THE T.T.B.
REPERTORY REPERTORY REPERTORY REPERTORY
Arranged by Christopher O'Hare Price 60 cents each

Each book contains a varied assortment of material, some original and others selected from the Works of Masters. Proper voice range throughout. Examine these books, send for approval copies or descriptive circular. Also send for our complete catalog of School Choruses, Woodwind and Brass Ensembles.

KAY AND KAY MUSIC PUB. CORP., 1658 Broadway, New York, N.Y.

RUBANK Releases

MODERN ARBAN- ST. JACOME for CORNET and TRUMPET

A comprehensive course based on the proven studies and exercises of two famous methods. Completely revised, re-edited and re-styled to meet the demands of modern education by Harvey S. Whistler. A preparatory section, choice melodic material in both solo and duet form and numerous additional studies on necessary fundamentals have been incorporated to make this a truly up-to-date edition of these masterworks for beginning students. Price \$1.00.

ENSEMBLE CLASSICS for CLARINET QUARTET

An excellent collection of compositions selected and edited by H. Voxman. Contents are of a classical nature and afford a wide selection of fine ensemble literature of medium grade difficulty. Published four parts in score form. BOOK I, for four B \flat Clarinets. BOOK II, for two B \flat , Alto and Bass Clarinets. Price 75 cents per book.

Have YOU Used

BAND TECH?
ON THE AIR?
MARCHING ALONG?
PAVING THE WAY?
CHORALE CLASSICS?
TOP FLIGHT BAND FOLIO?
FIRST STEPS IN BAND PLAYING?

Reference copy sent upon request.

NEW BAND MUSIC

AMERICAN MELODIES Series III, arranged by Paul Yoder. Contains When Johnny Comes Marching Home, Yankee Doodle and Battle Hymn of the Republic. F. B. \$75.

AMULET OF ODIN Overture, Clair W. Johnson. An excellent easy composition that achieves beautiful symphonic effects without great technical demands. F. B. \$2.00, S. B. \$3.75.

COSMOPOLITE Selection, G. E. Holmes. Colorful and melodic throughout, this moderately easy selection makes an interesting and worthwhile addition to any program. F. B. \$2.00, S. B. \$3.75.

EXCALIBUR Overture, G. E. Holmes. A new easy work especially suited for Class D bands. Interesting and effective for all instruments throughout. F. B. \$1.25, S. B. \$2.25.

PONCE DE LEON Overture, J. Olivadoti. A straight-forward and robust composition of Class C calibre. Scored in Olivadoti's typical band style with characteristic parts for all instruments. F. B. \$4.00, S. B. \$6.00. (With Full Score, \$2.00 additional.)

VICTORY OVERTURE. Based on Beethoven's Fifth Symphony, C. Coons. An appropriate and timely work constructed on the now famous "V" motif from Beethoven's great masterpiece. All of the full color and majesty of the original score have been skillfully preserved in this transcription for modern symphonic band. F. B. \$4.50, S. B. \$7.00. (With Full Score \$2.00 additional.)

RUBANK, INC.
Campbell & Lexington
CHICAGO

Music in a World at War

CONTINUED FROM PAGE FIFTEEN

solution of the problem created by this age of steel and mechanical invention. For the past century the civilized world has been busy building factories, forcing millions of workers and their families to live herded closely together in densely crowded areas. Quite naturally business and industry have been emphasized at the expense of human values. Surely we may see in this a cause of much of the present chaos. It will be the task of the coming generation to learn how to make machinery serve man rather than enslave him.

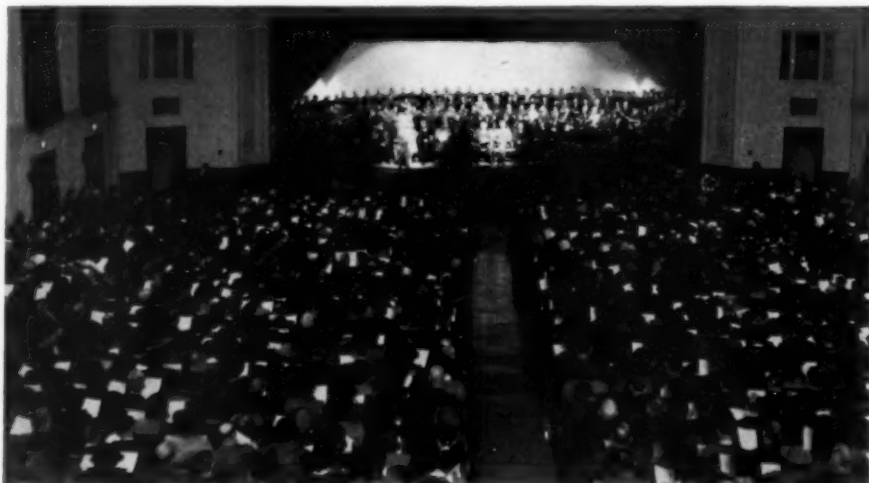
Let us examine briefly how the machine age has influenced music. Before the days of machinery, men sang at their work. Melody was the companion and the inspiration of the worker at his task. But how out of place it seems today amidst the crash and roar of modern industrial life! The descendants of the old-fashioned miller now work in a grain elevator; stokers and deck hands on a modern ship are seldom able to indulge their fancy for chanteys or barcaroles; a spinning song is unthinkable in the din of a cotton factory; the shepherd's pastorelle doesn't fit the atmosphere of a stockyard. In a large sense, industrial humanity has ceased to be composed of individuals and is made up simply of labor units. Mechanical invention has turned a large part of the world's work from an art into a discipline. A great deal of what in the days of craftsmanship was creative effort has become drudgery.

Watching what has seemed to be in many cases a losing battle of man against the machine, we must regard with suspicion and with mixed feelings the gradual mechanization of music. It is very convenient to have music to listen to at any time of day or night by merely turning a button or adjusting a needle. But every music teacher knows that listening is not enough. Passive participation is good as far as it goes, but it is not enough. As a result of the phonograph, the radio, and the sound-film, magnificent as these inventions are, we must be on

guard more intensively than ever to prevent the habit of listening from taking the place of participation, to prevent the audience-habit from dominating adult American life. Today, with a second world war upon us, more devastating than the first, when we are fighting for the democratic way of living in all its phases, when everything that we believe in is under attack, we must fight this audience-habit. Too many Americans today read the newspapers, listen to the radio, turn on the phonograph, go to the movies—but take no active part in anything. That is the totalitarian, not the democratic, way of life. One of the fundamental principles of good citizenship in a democracy is to participate. Listening is not enough. And if we are to win this war, as win it we undoubtedly shall, a part of our job as music educators is to see that more of the music which we learned and in which we participated with such enthusiasm in school and college is actively carried over into adult life. We must learn again to take the singing spirit with us into our daily work.

And to make music play its full part in winning this present war we must put much greater pressure upon the War Department and other branches of the government to encourage and emphasize active participation in music in both the Army and the Navy. I can say with complete assurance that our troops are better housed, better fed, better looked out for in every physical way than any army I have ever seen. But our Army is a mechanized army, in music as in everything else. In the realm of entertainment, millions of dollars have been spent on mechanized music—radios, phonographs, juke boxes—and moving-picture theatres, but practically no intelligent effort has been made and little money has been spent to encourage and organize musical talent among the men themselves.

At the invitation of the Joint Army and Navy Committee on Welfare and Recreation last September, I made recom-



"MUSIC IN THE NATIONAL EFFORT"

In line with the policy adopted by member groups of the Pennsylvania School Music Association, Coatesville, Pennsylvania, recently put into action locally the Music in the National Effort program of the M.E.N.C. At a defense rally held in the high school all important community agencies concerned with the war effort were represented, in addition to the various music organizations from the Coatesville public schools. H. R. Vanderslice is superintendent of schools, and W. Fred Orth, Sr., director of music.

mendations and laid down a workable program for singing in the Army and Navy. The plan was based upon the well-proved principle that recreational singing invariably succeeds when intelligently organized and capably led, that to make singing successful in the military services there must be song-leader training, that almost the only music a soldier or sailor can take with him into active service is the music he makes himself. To demonstrate the practicability and the need of such a program I spent the month of January in Fort Bragg, North Carolina. There I found, as I had expected, an elaborate program of mechanized music, but no singing. At the invitation of Brigadier General Hoyle, Commander of the 9th Division, a complete combat unit of about 15,000 men, I trained song leaders from every outfit in the Division and at the end of three weeks had qualified more than 100 men as song leaders and organized a glee club of 35 singers in one of the infantry regiments, a chorus of sufficient excellence to have appeared a number of times since then in public concerts and on the radio. I quote from Private James Curtis' recent letter; he conducts the 47th Infantry Glee Club:

"Since my last letter, we have sung around at different places and are getting a real reputation for ourselves. We have been on the radio several times. Now we are doing a 47th Infantry Radio Program, and, of course, we sing on that every week. Charlotte, N. C., had us over last Friday night for a concert in the Armory Auditorium, at which there were over 5,000 people. Monday night we did a radio broadcast over the Fayetteville station, and last night we sang in the auditorium of Meredith College in Raleigh. Coming up this next week and in the future, we have more concerts in some of the colleges near to us."

This is one glee club in one regiment in one camp. Those of you who are good at arithmetic can multiply it by every regiment in every camp and give us the answer in terms of morale among civilians as well as soldiers.

The demonstration proved beyond argument that the singing spirit is just as much alive today as it has ever been and needs only to be recognized and encouraged in order to flourish; that the percentage of young men who can sing and who enjoy singing is much greater now than at the time of the First World War.

My original recommendations were submitted in writing on the first day of October. That was six months ago. My report of the Fort Bragg demonstration, supported by written testimonials from the commanding general and his staff officers, was sent to Washington on January 28. I am sad to report to you today that no action has been taken, no leadership provided and that already hundreds of thousands of our young men have gone through the training camps, and are now on their way into active service, a silent Army.

As one example out of many of just what I am talking about let me quote from the Columbia Broadcasting System, which described the arrival of the first American troops in Ireland:

"They landed in a cheerful but quiet mood. The band played *The Stars and Stripes Forever*. Someone on the wharf said 'hip-hip' and we all cheered. Across the narrowing strip of oily water the boys looked pleased. But they did not reply. They were very quiet. The Englishmen and the Irishmen were surprised because there was no singing."

I submit that the most useful musical

Patriotic Choruses

S.A.

Donizetti, G.	Land of Our Fathers.....	.15
Foster, Fay	The Americans Come.....	.15
Paul, S. T.....	Medley of American Patriotic Songs.....	.15
Rhys-Herbert, W.	Flag of Freedom.....	.15

S.S.A. and S.S.A.A.

Foster, Fay	The Americans Come (S.S.A.).....	.15
Rhys-Herbert, W.	Columbia, Gem of the Ocean (S.S.A.A.)..	.12
Rhys-Herbert, W.	Star Spangled Banner (S.S.A.A.).....	.12

MIXED

Gaul, Harvey	Patrick Henry's Resolution.....	.20
Klemm, Gustav	Sing On! Sing On!.....	.15
O'Hara, Geoffrey	America My Country.....	.12
Rhys-Herbert, W.	Hail Columbia.....	.12
Still, William G.	Victory Tide.....	.15

MALE

Forsyth, Cecil	My Native Land.....	.15
McKean, J. H.	Our Flag the Best of All.....	.15
Klemm, Gustav	Bugle Blows.....	.15
O'Hara, Geoffrey	Land of Our Birth Forever Free.....	.15
Paul, S. T.....	Medley of American Patriotic Songs.....	.15
Still, William G.	Victory Tide.....	.15

J. FISCHER & BRO.

119 West 40th St.
NEW YORK, N. Y.

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, President

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, Director

July 6 to August 14, 1942

Intensive courses with emphasis on modern practice and materials in all phases of music education at the elementary, secondary, and college levels.

Counselor service for curriculum-building, program-making, etc., to assist music educators in planning the coming school year's work.

Private instrumental and vocal instruction with artist teachers. Repertoire classes, theory, composition, conducting, pedagogy, etc.

Orchestra, band, and chorus

Artist recitals

Special one-week "unit" courses

Write for complete program of activities

120 Claremont Avenue

Room 124

New York, N. Y.

equipment which soldiers can take with them everywhere, be it to Ireland or to Australia or to Iceland, is their own singing, but that in order to have that they must know the words and music of at least a few songs, and they must have trained leadership. To date, this program has not been started, and if you believe that it is important, that it has to do with winning the war, that it is something to

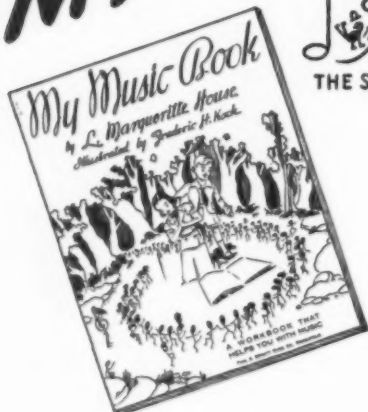
which our troops are entitled, then it is up to you to go on the warpath yourself and help make it happen. It seems to me to be the simplest, the least expensive, the most far-reaching morale activity within the entire program of our training camp activities, and it is hard to understand why it should remain so consistently neglected.

I seem to be blowing a sour note. Per-

LOUDER!

MY MUSIC BOOK

The famous
**HOUSE
WORKBOOK**
for the Grades!



Also valuable as a
supplementary book
for the piano student

Here is a workbook that has the approval of prominent educators; that is used in schools throughout the country; that is written in a style easily understood by children in the 4th grade level. Cleverly illustrated, published in two parts; based upon the successful teaching experience of Miss L. Marguerite House.

Order Approval Copies TODAY!

1 to 49 copies.....50c (T) each
50 to 99 copies.....40c net each
100 or more copies.....37½c net each

PAUL A. SCHMITT
MUSIC COMPANY

88 So. 10th Street

Minneapolis, Minnesota



RISE ABOVE THE AVERAGE

Buy the best and most dependable flute obtainable.

The initial price is higher—so is the quality.

It pays to purchase from a reliable concern that takes pride in its products and stands back of them.

Flutes and piccolos of sterling silver, gold and platinum made by highly specialized craftsmen.

Expert repairing of all makes

THE HAYNES FLUTE
MADE BY
WM. S. HAYNES CO.
BOSTON, MASS.
REG'D TRADE MARK

Master
Craftsmen
since 1888



Catalog upon request

WM. S. HAYNES CO.



WM. S. HAYNES,
Founder

WM. S. HAYNES CO.
Est. 1888

108 Massachusetts Ave.
BOSTON, MASS.

Music Teachers Placement Service

All indications are that this will be a banner year for all music teachers. Take advantage of this opportunity, and register with us NOW.

HERMANN R. MAIER, B. Mus., M. A., Manager

516 Fifth Avenue, NEW YORK, N. Y.

haps critical remarks at a time like this may appear unpatriotic or in bad taste. I mention them to you in a spirit of sincere patriotism, not of faultfinding. I know that you, fellow music educators, believe in music as I do, that you think it is important, that you want our boys in the military services to have the benefit of it. I lay these problems before you because you, more than any body of citizens in our country, have the responsibility of working out their proper solution and of bringing pressure to bear where pressure is needed.

And in the last analysis it is not the Army's fault that it has no established singing tradition or that the military bands are not up to high standard. It is your fault and mine. In times of peace we do not interest ourselves in these matters. We are content to let military affairs jog along at their own pace. Then when war comes and our Army and Navy are expected to expand at an incredible speed and to solve problems that would stagger the finest organization, we have no right to expect that, working under such terrific pressure and without sufficient previous preparation in the matter, they will treat music as we think it deserves to be treated. It is our job to remedy this situation just as rapidly as war conditions make possible, and it is more than ever our job to follow through when the war is over and see that all phases of music in the armed forces, particularly those of organized singing and military bands, attain and maintain standards that are worthy and representative of the United States.

In conclusion, let me take you for a moment across half the world, to faraway China. We do not think of China as a musical nation, nor of the Chinese as a singing people, and yet I have considerable firsthand evidence to prove that after almost five years of devastating warfare against an insatiable foe, better equipped, better organized, and utterly ruthless, the Chinese never for a moment have given up their fight for freedom and even have found time between battles and air raids to learn to sing as they never have sung before throughout their long history. I recently received a letter from one of my Yale Glee Club boys, who left New Haven last June to teach in Yale College, formerly at Changsha until that city was destroyed by the Japanese, now at Yuanling, farther in the interior. This is his letter:

"The immediate cause of this letter is to tell you something about music away out here in the heart of China. Yes, they even sing in Yuanling—and in the midst of a great war effort. I have been so struck by it all that I just had to tell someone, and you are the logical person. First of all, there is singing at Yali. There is a fine, growing glee club here, which plans—among other things—to make a short concert trip during the winter vacation. Each class here also engages in independent singing. Today, for example, the six upper-school classes are having a war-song contest, in which each class sings four war songs. One is to the tune of 'Tenting Tonight on the Old Camp Ground,' in an excellent arrangement. All are spirited and of substantial merit. There is also much spontaneous campus singing which comes floating up to my quarters almost nightly. The boys enjoy American songs too and are eager to learn them. The voices are quite up to Yale standard and the spirit is excellent. "Next comes Fuh Siang, the local girls' school. Every class here has its sight-

singing group, and they turn out some finished products when they sing. Last night they had an informal concert in which each group sang. I was one of the several judges. The winning group sang an added number in English. The quality, blend and pitch are wonderful, I thought, and it was only on minor points in individual voices that I could occasionally find fault.

"My own love of singing is not stifled either. As you can see by the enclosed notice, I am now a full-fledged bass soloist. No doubt you are as surprised as I. It seems that I'm the only bona fide basso in town and the people have never heard anything like it before. Their jaws drop open in amazement when I go down into the low register. My students like to sing 'The Bulldog on the Bank' just to hear me go down below with the 'bullfrog in the pool.' I've never gotten so much fun out of singing nor been appreciated so much before.

"Well, with this setup, Barty, when are you bringing the Yale Glee Club to China? They would really go wild over it. Keep it in mind as an heroic pipe dream. Music is one good way to bring China and the United States together."

This is only one bit of evidence, although an important bit. I have a number of others from firsthand sources, and they all tell the same story. China is awake, the Chinese have started to sing, and this singing spirit that we see in China is a spirit that does not know defeat. I am proud to think that while some Americans were busy shipping gasoline and iron and other war supplies to Japan, there were others who were busy sending music to China. It didn't seem fair at the time, and yet I am crazy enough to believe that in the long run the singing may prove to be more valuable than the gasoline.

You have watched with growing interest and enthusiasm during the last two years a remarkable phenomenon. Christopher Columbus discovered Latin America in 1492. The United States seems to have discovered it in 1940. After four hundred years of isolation, mutual ignorance, and mutual neglect, the Americas have at last begun to sing together and to understand one another through the universal language of music. And now across 6,000 miles of water we begin to hear the voice of China, singing.

There are times in the life of each individual, times in the life of the nation, and right now a time in the progress of the entire human race, when there seems to be no hope for the future. In just such times as these we see the miracle of the unquenchable human spirit, and it renews our faith and our courage. We know that even though the enemy may sink our ships and burn our cities there is something within our hearts that can never be destroyed. Love is stronger than hate. "The brotherhood of man" is not an empty phrase. Human intelligence may blunder and stumble on its upward path, but we shall surely find a way to make machinery serve us instead of destroying us.

Let us not forget that the United States is more than just another country. In the eyes of the world today the U.S.A. has become a symbol, a symbol of freedom, and the one shining hope of enslaved people throughout the world. We have made mistakes, we have been selfish and blind, occasionally we've been surprisingly stupid. But in the Declaration of Independence and in the Constitution of the United States not one word needs to be

EASTMAN SCHOOL of MUSIC

OF

THE UNIVERSITY OF ROCHESTER

HOWARD HANSON, *Director*

RAYMOND WILSON, *Assistant Director*

Summer Session June 22 - August 15.
Classes are taught by the regular faculty.
Courses lead to Bachelor's, Master's or Doctor's degree.

RCA Victor has released seventeen compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Methods for Double Bass," Nelson Watson; "Chorale Collection," Elvera Wonderlich.

For further information address:

Arthur H. Larson, *Secretary-Registrar*

EASTMAN SCHOOL OF MUSIC

Rochester, New York

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

Dr. Theodore Kratt, *Dean*

SUMMER SESSION

JUNE 13 TO JULY 17

Courses: Theory, History, Appreciation, Conducting, Public-School Music, Voice, Piano, etc., leading to B.A., B. Mus., M.A., M. Mus.

Visiting and Resident Instructors

For information, address

Director of Summer Sessions

Dept. 814K

University of Oregon, Eugene

Authorized by
State Board of Higher Education

changed. These documents were prepared by God-fearing men who believed in human liberty and human freedom, and were determined to prove that democracy can succeed. They believed in these things so strongly that they were ready to fight and die for them.

And now, more than a century and a half later, we find ourselves again called upon to defend these same principles, but this time not for our country alone, but on behalf of Spain and Czechoslovakia and Poland and Holland and Belgium and France and Norway and Yugoslavia and Greece and China and all the democratic, freedom-loving people of the world. We shall not fail, nor shall we count the cost.

In this great struggle your job and mine is to blow the trumpet and beat the drum and keep singing.

THE MUSICAL WORLD'S

STANDARD of PERFECT TEMPO



Supremely
ACCURATE
CONVENIENT
DEPENDABLE



ELECTRONE

(Trade Mark Reg. U.S. Pat. Off.)

ELECTRIC METRONOME

It is easy to play even the most difficult compositions in the exact tempo the composer originally indicated, when your timing is controlled by "the metronome that operates electrically". Read what satisfied users say:

TEACHER...

"It's the last word; doubt if it will be surpassed for another century!"



PROFESSIONAL...

"I can see the improvement in my feeling for solid tempo."



STUDENT...

"Hard pieces are easier to play when we know our tempo is right."



No springs to wind or weaken; just plug-in and flip the switch. And you change the tempo right while it's running — with one hand! Six-day FREE trial at our risk. Send for details of money-back offer.

FRED. GRETSCH MFG. CO.

Musical Instrument Makers Since 1883

60 BROADWAY, BROOKLYN, N. Y.



A 6975

A 7000

A 7700

A 7320

Medals for Classes A, B and C Concert Band, Orchestra, Marching Band and Vocal for Regional Competition

Send for special circular illustrating medals for REGIONAL FESTIVALS

We are the sole manufacturers of these awards. All designs copyrighted.

DIEGES & CLUST • 17 John Street, New York, N. Y.

Modern Assembly Singing Requires These Books

SONGS WE SING Furnishes musical laughter and fun in the classroom, assembly and recreational gatherings. A book with a distinctly modern touch, yet with arrangements easy to sing and accompaniments easy to play. Cellophane-laminated cover. 25c a copy, postpaid.

PAN-AMERICAN EDITION of THE NEW AMERICAN SONG BOOK

A select group of Latin-American and Canadian songs have been added to this well-known assembly book, making it the perfect book for American Unity Through Music Programs as well as outstanding for all community singing purposes. 35c a copy, postpaid.

THE MODERN CHORAL HOUR New and easy choral compositions admirably suited to the abilities of the junior high school level, yet worthy of senior high school and adult use. All have colorful accompaniments, yet many may be done a cappella. Two-, three-, or four-part. 40c a copy, postpaid.

THE NEW BLUE BOOK of Favorite Songs

An enlarged and improved edition of an already exceedingly popular book. Includes the entire content of "The Golden Book" and "The Gray Book" plus a large supplement of songs not found in either. Over 340 selections. Durable cloth binding. 75c a copy, postpaid.

Write for quantity prices.

HALL & McCREARY COMPANY

Publishers of Better Music

434 S. Wabash Ave.

Chicago

WE CAN HELP YOU
WITH THE PUBLISHING AND PRINTING OF
YOUR MUSIC. 75 YEARS OF EXPERIENCE
WRITE US TODAY FOR ADVICE AND PRICES

WHITE-SMITH PRINTING COMPANY, INC.
40 Winchester Street Boston, Massachusetts

THE MUSICAL MERCURY

A MAGAZINE CONTAINING ONLY MUSIC
\$16.00 Worth of MUSIC for \$2.00 subscription
Published 4 times yearly.

For further details write to

EDWIN F. KALMUS

P. O. Box 476

SCARSDALE, N. Y.

Publisher of the Musical Mercury

Contributing to the National Effort

CONTINUED FROM PAGE TWENTY-THREE

Now, a word on the subject of the National Anthem. I sat in a theater on Broadway a week ago Sunday evening, in a popular radio show. We were there to cut a record for the American soldiers, sailors, and marines overseas, and had been invited to see the regular broadcast prior to the special program which the Radio Branch was interested in recording. At the conclusion, the band leader turned to his band and raised his baton and swung the musicians into the strains of the National Anthem. And there was a profound silence in that theater—the pathetic silence of two thousand still voices—a stifled silence which rose above the din of the martial music. Last fall I sat in that great Soldier Field in Chicago at a football game and watched 125,000 people stand mute while a thousand-piece massed band of high school musicians played the National Anthem. Then I read of a man named Stravinsky who has written a better version of The Star-Spangled Banner. A high school teacher inquires if she might not better use that—"It has more symphonic qualities." From many lips I hear the popular complaint, "We can't sing it"—"The song is too difficult"—"It is unmusical"—"It has too great a range"—"It is too warlike," and on and on.

But that song was not too warlike for us to follow into the Mexican War. It was the National Anthem in 1861. It was not popular to criticize it then. It was the National Anthem in 1917. Not until the articulate critics of our present generation dared give voice to their rather shallow rationalization did we have to face this estrangement from the National Anthem.

At a meeting on March 30, under the guidance of your own genial Major Bronson, a group of all music organization representatives marked up another milestone in this subject, and I am happy to report that an agreement has been reached upon one version of this song—one for the armed forces, for the first-grader, for the high school symphony, for the college glee club, and I believe I am on safe ground when I say it will be the same for the dance bands and all the rest.

From now on, then, let the dance band leaders and the orchestra leaders turn to their listening audiences and say to those good people, "And now I shall lead you in singing . . ." or, "Now we shall sing together the National Anthem"; and let the orchestra merely accompany rather than perform. Then, with only this one version to play, our attention will be given entirely to the message that the words of that song convey, instead of having the attention diverted by interpretations, bickerings, and criticism.

As President Roosevelt has suggested, let America go all-out for music—more bands marching and counter-marching, more assembly singing with every student participating, more patriotic and folklore music in your repertoires. Then your contribution to the national effort will serve a wholesome objective. Then will

MILLS PIPES of PAN

WOODWIND SERIES

Edited and Arranged by
Laurence Taylor

These carefully selected compositions, particularly adapted to woodwind music, are excellently transcribed, with particular emphasis on careful editing for student solos and ensembles

WOODWIND QUINTETS

RONDO SERIOSO Senaille
Complete with full score \$1.00
Score only .50 Separate parts .20

PETITE SUITE 18th Century
Three Movements Introduction (Corelli),
Courante (Handell), Air (Loeillet) \$1.25
Complete with full score
Score only .50 Separate parts .20

CLARINET TRIO

(2 Clarinets in B \flat , Bass Clarinet, with optional Bassoon part)

AIR, MINUET and SARABANDE Mattheson
Complete with full score \$1.00
Score only .50 Separate parts .20

FLUTE TRIOS

MARCH (from opera "Titus") Mozart
FUGHETTA Bach
Complete with full score each .75
Score only .50 Separate parts .20

FLUTE SOLOS with Piano Acc

GYPSY RONDO Haydn \$1.00
DANCE OF THE PIXIES Callaerts .75

Write Dept EM for our catalog!

MILLS MUSIC, Inc.
1619 Broadway New York

CLERGY CLOTHING, CASSOCKS

HEADQUARTERS for CHOIR GOWNS

PULPIT ROBES • EMBROIDERIES
HANGINGS • STOLAS • VESTMENTS
ALTAR APPOINTMENTS
COMMUNION SERVICE

NEW CATALOG on Request

NATIONAL ACADEMIC CAP & GOWN CO.
521-23 ARCH ST. PHILADELPHIA, PA.

WILLIAM HACKER

Distinguished Young Pianist-Conductor

Available for En Route High School
Assembly Piano Recitals

Coached with José Iturbi—concertized in
U. S., Cuba, Mexico, Holland—Conductor,
Albany Philharmonic

Booking 1942-3—Complete Information

Eastman School Artist Bureau
Rochester, N. Y.

America truly thrill to the message of the American ideal—

O thus be it ever when freemen shall stand

Between their lov'd homes and the war's desolation!

Blest with vict'ry and peace, may the heav'n rescued land

Praise the Pow'r that hath made and preserved us a nation.

Music in the Army

CONTINUED FROM PAGE TWENTY-SEVEN

In order to provide opportunities for promotion for educated and experienced directors of music and band leaders who have entered the Army or may be inducted later during the present emergency, the entrance requirements for the Army Band-Leader School have been modified to this extent, I quote: "Applicants for attendance at the Army Music School may be qualified enlisted men of any grade of the Army of the United States, at least 25 years of age, who have demonstrated qualities of leadership, and who have had at least three months' service."

Entrance to the Army Band-Leader School is, therefore, open to enlisted men irrespective of grade or arm of service, who are not less than 25 nor more than 44 years 9 months of age at the time of entrance to the school, dependent, of course, upon their successfully passing the entrance examination and upon the need for additional band-leader candidates.

Among recent changes in the Army Personnel Classification system was the including on the list from which the civilian occupations of soldiers are made available for use by the Army, the names of the various instrumental sections of the authorized Army band. This will facilitate the distribution of instrumentalists to Army bands from Training Replacement Centers, in accordance with the requisitions submitted by the bands concerned.

In addition to the authorized bands of the Army, there are many volunteer bands, dance bands, radio orchestras, small instrumental ensembles, and, in a few instances, symphony orchestras. Many experienced organists find congenial occupation as chapel organists. On the other hand, former members of famous dance bands and symphony orchestras assigned to Army dance and radio units are frequently found to prefer the life of the line soldier to that of Army bandsmen.

Experiments in song-leader training were held at two camps during the month of January. Marshall Bartholomew, director of the Yale Glee Club, and Merrill Knapp, glee club director at Princeton University, successfully trained enlisted song leaders at Fort Bragg, North Carolina, while George Campbell, well-known chorus director of Cincinnati, was equally successful in song-leader training at Camp Wolter, Texas. The value of group singing as a recreational activity for soldiers serving under conditions of modern warfare, has been definitely established. Rapid movement of troops and material necessitates the reduction of impediments to the minimum. A few songs and a song leader are all that is required for a bit of harmonizing, whether the locale be under a tropic sky or the aurora borealis.

TURN THE PAGE



Purdue University Concert Choir, Albert P. Stewart, Director, Gowns by E. R. Moore Company.

LEADING Choral Groups all over the country are selecting MOORE Gowns to give them the uniformly beautiful, dramatic and outstanding appearance that will match their outstanding performances. For a complete selection of beautiful styles, materials and colors, write today for FREE Choral Apparel Style Book EM25—no obligation.

Due to present conditions we suggest ordering now for future delivery.

E. R. MOORE Company
415 FIFTH AVE. NEW YORK
312 DAKIN ST. CHICAGO
Choir Gowns

FORSTER
OCTAVO EDITION

CONTAINS

a variety of numbers suitable for
**CLUBS, SCHOOLS,
CHURCHES**

Such outstanding numbers as
**MISSOURI WALTZ
PALE MOON
FALLEN LEAF**

are in this edition

Ask your music dealer to
show you the NEW

**FORSTER
OCTAVO CATALOG**

Write us direct if your dealer
doesn't have this reference catalog

FORSTER MUSIC PUBLISHERS INC. 218 SO. WABASH AVE. CHICAGO

★ ★ ★ Music...for all Americans! ★ ★ ★

Band and choral arrangements
ideally suited for your patriotic
programs . . .

BAND

The Air Corps	Fogelberg	\$.75
Americans All	Caneva-McAllister	1.50
The Army	Alford	.75
Dawn Flight	Holmes	.75
Flag of the Free	Buchtel	.75
Liberty Parade	Cummings	.75
National Defense	Smith	.75
The Navy	Fogelberg	.75
Oo-La-La	Huffer	.75
Star Spangled Banner Ab.	Key	.75
Hail to the Chief		.75
Fanfare		.75
Vision of Freedom	Holmes	.75
Youth of America	Yoder	.75

VOCAL

All Out, America	Krone	\$.15
Boom Fa-Da-Ra-La	Krone	.15
Flag of the Free	Buchtel	.15
My Country	Clark	.18

Song of America	Watters	\$.10
Star Spangled Banner	arr. Carr	.15
Rainbow Bridge of Prayer	Christiansen	.20
When Johnny Comes March- ing Home	Krone	.15
Boom Fa-Da-Ra-La	SSA Krone	\$.15
All Out, America	Krone	.15
All Out, America	TTBB Krone	\$.15
Boom Fa-Da-Ra-La	Krone	.15
Bring Me Men	Clark	.20
From the Hills Above Pearl Harbor	Gillette	.15
Quit You Like Men	Clark	.16
Troopin' (A Patrol)	Clark	.18
Yo-Ho, Blow the Man Down	Grayson	.15
TWO EQUAL VOICES		
All Out, America	Krone	\$.15
When Johnny Comes March- ing Home	Krone	.12
Boom Fa-Da-Ra-La	Krone	.15

— Order Approval Copies —

Progressive-Minded Music Educators! . . . This book is
of vital importance to you —

MUSIC IN THE NEW SCHOOL by Beatrice Perham Krone

Newly Revised and Enlarged . . . this book is just what you need to meet the challenges our changing
world presents in the field of music education.

PRICE \$2.50

NEIL A. KJOS MUSIC CO.

14 W. LAKE ST.

Publisher

CHICAGO

★ STAR PATRIOTIC MARCHES ★

- ★ Rainbow Division—Nirella
- ★ Chief of Staff—Rosenkrans
- ★ Ensign—Rosenkrans
- ★ Gloria March—Losey-Barnes
- ★ Imperial March—King
- ★ Little Giant—Moon-Barnes
- ★ Steel King—St. Clair
- ★ Thunderbolt—St. Clair
- ★ Triumphant Battalions—Rosenkrans
- ★ U. S. Military Academy—Rosenkrans
- ★ U. S. Naval Academy—Rosenkrans
- ★ With Bands and Banners—Rosenkrans
- ★ All Hands on Deck—Davenport
- ★ All Honor to Old Glory—Rosenkrans
- ★ Excelsis—Losey
- ★ Fourth Regt. Band—Morris
- ★ Loyal and True—Rosenkrans
- ★ My Maryland—Panella
- ★ Pride of the Navy—Miescer
- ★ Spirit of America—Panella
- ★ Spirit of '64—Sanglear
- ★ Squads Right—Long
- ★ Tempus Fugit—Davies
- ★ Victorious Legions—Rosenkrans
- ★ America United is Rolling Along—Hamblen, arr. Yoder

Full band 75c each

Numbers with a ★ Symphonic \$1.50

- ★ American National Airs—arr. Scull

Contains: America F, Star Spangled Banner Ab, Dixie Land Bb
Full band 75c Symphonic band \$1.50

Order copies today—Send for complete catalog

Published by

VOLKWEIN BROS. INC.

Music Publishers
PITTSBURGH, PA.

When writing to advertisers, please mention the MUSIC EDUCATORS JOURNAL



CHORAL APPAREL

Graduation caps and gowns.
Fine materials, beautiful
work, pleasingly low prices.
State your needs. Catalog,
samples on request. DeMoulin
Bros. & Co., 1056 S. 4th St.,
Greenville, Illinois.

CHAMBER MUSIC INSTRUMENTAL SOLOS Technical Studies

Works of the masters now available for
the first time in an American Edition.

Prices to Fit the School Budget

SEND FOR FREE BULLETIN

MANUSCRIPT MUSIC EDITIONS

P. O. Box 95

Birmingham, Michigan

To encourage singing, a copy of the *Army Song Book* is issued to each soldier. The small words-edition was designed to fit snugly into blouse or shirt pocket. For each thirty words-books one copy of the music edition is issued to military units. In addition to the piano part for each song, there is included in the music edition the chord cues for guitar and ukelele. A tuning chart for these instruments is given on the back cover. The contents of the *Army Song Book* were selected from the results of a soldier poll and include service, patriotic, and old-favorite songs.

Soldier participation in musical activities is further encouraged by furnishing music kits to small units occupying isolated positions; in these are packed guitars, harmonicas, ocarinas, ukeleles, and collections of college, cowboy, mountain, folk, and character songs. For posts which are larger but still too small for authorized bands, sets of musical instruments for dance and small concert orchestra use, together with an initial collection of music, have been made available.

The first class of Regimental Recreation Officers, which is being graduated at Fort Meade, Maryland, today, and which is composed of officers selected by their regimental commanders to take this course, has received musical guidance under the able direction of Earl Moore, dean of music at the University of Michigan. We are pleased indeed with the interest shown by Recreation Officers in musical activities. It will be their responsibility to coordinate the recreational activities within their regiments, and I am confident that music will occupy a prominent place in recreational programs.

Within the week, a new unit will have been added to the Army organization, of company size. Its title will be Recreation Unit. Its function will be to service the recreational needs of troops occupying isolated positions or areas in which entertainment from civilian sources is limited or unavailable. The personnel of the Recreation Unit will include four Music Technicians, enlisted men selected from the Army, whose qualifications include a good music education background, the ability to play piano entertainingly, and the capacity to learn the rudiments of the repairing of musical instruments and piano tuning. These versatile young men will undergo a training course of considerable scope, in which will be taught the essentials of the activities of each branch of this unique organization.

The recreational activities of the division, post, camp, or station are conducted under the general supervision of the Special Services Officer. His jurisdiction includes pit bands for camp theatres in which professional and amateur theatricals are given; the social and entertainment functions of Service Clubs; social and military functions of division or camp scope; camp sports and games; the musical activities of soldier personnel outside the limits of the camp; and the musical activities of civilians within the camp.

I am deeply appreciative of the able counsel and assistance which the Music Subcommittee of the Joint Army and Navy Committee on Welfare and Recreation has generously given in my search for the solution of many of the complex problems involved in adapting and adjusting a varied music program to our rapidly expanding Army. Under the Subcommittee's able chairman, Harold Spivacke, the members have given unselfishly of their time and effort in a wide variety of services. They are on call at all times for consultation, technical advice, per-

sonal observation of musical activities, and the collection and distribution of phonographs, phonograph records, pianos, sheet music, musical instruments; in fact, the Music Subcommittee is on duty for the duration. Through the Joint Army and Navy Committee on Welfare and Recreation, the Music Subcommittee has presented to the Army, Navy, and Marine Corps a comprehensive list of band music considered appropriate for use by military bands and a further list of vocal music, which is offered by the Committee as a possible aid to the song leaders, Special Service Officers, and Recreation Officers of the Service. The membership list of the Music Subcommittee includes several members of the Music Educators National Conference. The following distinguished Americans are rendering valued service as members of this Subcommittee:

Harold Snivacke, Chairman, Chief of the Music Division, Library of Congress.

Glenn Cliffe Bainum, Director, Northwestern University Band and Secretary, American Bandmasters Association.

Marshall Bartholomew, Director, Yale Glee Club.

Clifford V. Buttelman, Executive Secretary, Music Educators National Conference.

Fred Birnbach, National Secretary, American Federation of Musicians.

Eric Clarke, Assistant Manager, Metropolitan Opera Company.

Harry Fox, General Manager, Music Publishers Protective Association.

Fred Holtz, President, National Band Instrument Manufacturers Association.

Edwin Hughes, President, National Music Council.

A. R. McAllister, Executive President, Board of Control, National School Band, Orchestra, and Vocal Associations.

Lucy Monroe, Concert Artist.

Mrs. Julia Fuqua Ober, Chairman, Defense Committee of the National Federated Music Clubs.

Noble Sissle, President, Negro Actors Guild of America.

The work of the Music Subcommittee has been greatly facilitated by the excellent and friendly cooperation of Francis Keppel, Secretary of the Joint Army and Navy Committee on Welfare and Recreation.

Thus do we find music as an important element in the official and recreational activities of our Army—utilized, I believe, to a greater degree than at any other time in our military history. Of the three million young band and orchestra musicians in our schools and colleges, and the larger number of students who participate in glee club and choral music each school year, a large proportion have or will, join the colors. They are the bulwark of our Army bands. They are the song leaders, potential and real. Many of these young men are going out to meet our enemies with steel for steel—gun for gun—blow for blow—until the lines of the foe shall crumble and this terrible threat to democracy shall fade as the mists of morning before the mighty power of the fighting forces of America. *Then conquer we must, for our cause it is just, And this be our motto: "In God is our trust." And the Star-Spangled Banner in triumph shall wave O'er the land of the free and the home of the brave!*

May-June, Nineteen Forty-two

Excellent for Summer Programs!

Order Now
for Approval Examination

Gamble Band Series

PROGRAM MATERIAL

	Grade		Full Band	Sym. Band
Argentina (Intermezzo).....	(E).....	Olivadoti	\$.75	\$1.50
Clarinet Polka.....	(M).....	arr. David Bennett	1.75	2.50
The Polish folk tune in a popular Bennett "Rhythm" arrangement				
Clock in the Toy Shop (Novelty) (E).....	Lemont-Kullak	1.25	2.00	
Finale (Sonata, Op. 10, No. 2).....	(M).....	Beethoven-Strickling	1.75	
Novelty, arranged for the woodwind section of the band				
Footlights (Overture).....	(ME).....	G. E. Holmes	1.25	2.00
In the Gloaming.....	(MD).....	arr. Huffer	2.50	4.00
A paraphrase on the old familiar melody. Mixed chorus ad libitum, parts\$0.12				
My Own U.S.A. (Patriotic).....	(E).....	Westphal-Yoder	.75	
May also be used as accompaniment for vocal solo, S.S.A., S.A.T.B. or T.T.B.B. Choruses				
My Regards.....	(MD).....	Llewellyn	1.25	
For Band and Cornet, Alto or Tenor Saxophone, Baritone, Trombone or Xylophone Solos.				
Pan American (Tango).....	(MD).....	Olivadoti	.75	
In the genuine South American idiom, and good program relief				
The Premier (Polka).....	(MD).....	Llewellyn	1.25	
For Band and Cornet, Baritone or Xylophone Solos.				
Russian Overture.....	(E).....	Glazoroff	.75	1.50
Serenade.....	(E).....	G. E. Holmes	.75	1.50
Three Blind Mice (Novelty).....	(ME).....	Colby-Waln	1.50	
For Band and Trio of three Flutes or three Bb Clarinets.				

Ask for our "Summer Band Bulletins"

GAMBLE HINGED MUSIC CO.

218 SO. WABASH AVE., CHICAGO, ILL.



Win the War in 1942



Buy U. S. Defense Savings Bonds and Stamps

A BOOK FOR EVERY NEED

New Universal School Music Series—Damrosch-Gartlan-Gehrken.
Rich in cultural value. A classic in school music material.

Assembly Songs for Intermediate Grades—Damrosch-Gartlan-Gehrken.
Ideal material to teach musical art in the fifth and sixth grades.

Assembly Songs for Every Occasion—George H. Gartlan.
The comprehensive volume that fulfills the promise of its title.

Universal Song Book—Damrosch-Gartlan-Gehrken.
An incomparable collection for junior high school use.

High School Songs for Every Occasion—Gartlan and Donnelly.
The outstanding collection that fits every musical need of classroom and assembly instruction.

Supplementary Sight Singing Exercises—Damrosch-Gartlan-Gehrken.
The perfect compilation for the interesting study of sight singing.

HINDS, HAYDEN & ELDREDGE, Inc.

5 Union Square

New York City

New Publications

BAND

"The Golden Sonata"

by HENRY PURCELL

Arranged for band by Albert Boss

Full band \$4.00, Symphonic band \$6.00, Conductor .75, Extra parts .35.

Also arranged for String Orchestra
by Henri Elkan

Score .80, Each string part .25.

ORCHESTRA

*MOZART-GUENTHER—Dance Suite

Score \$2.50, Orchestra parts \$3.50, Piano cond. .75,
Extra parts .30.

*PALESTRINA-HARVEY—Adoramus Te and Sanctus

Score \$1.00, Orchestra parts \$2.00, Piano cond. .50,
Extra parts .20.

*On the 1942 Selective Contest List.

STRING ORCHESTRA

O. S. 6—HAYDN-ELKAN—Largo assai from Op. 74, No. 3
Score .50, Each string part .15.

O. S. 7—HAYDN-ELKAN—Menuetto from Op. 76, No. 4
Score .60, Each string part .15.

CHORUS

BEETHOVEN-MONTANI—I Love Thee (TTBB)..... .15

BIZET-ELKAN—Open Thy Heart (SATB & SSA).....each .18
(Published for Orchestra in same key)

MOUSSORGSKY-ELKAN—Gopak (SATB)18
(Published for Orchestra and Band)

INSTRUMENTAL

MILHAUD, DARIUS—Concerto for clarinet and piano.. 2.50
(Dedicated to Benny Goodman)

MILHAUD, DARIUS—Scaramouche for clarinet and
piano 1.50
(Also published for saxophone & piano, \$1.50)

ELKAN-VOGEL COMPANY

(Incorporated)

Music

Records

1716 Sansom Street

Philadelphia, Pa.

For Concert or Library Use

MEDIEVAL and RENAISSANCE CHORAL MUSIC

Selected from the programs of the Pius X School Choir,
New York. Music (for 1, 2, 3 and 4 voices)
from the 10th to 16th centuries.

Cloth — 126 pp. — Price \$1.25

McLAUGHLIN & REILLY CO.—BOSTON, MASS.
100 BOYLSTON ST.

Notes from the News

Region One. National School Music Competition-Festivals were held at Spokane, Wash., May 8-9, at Eugene, Ore., May 15-16, and will be held at Seattle, Wash., May 22-23.

Region Two. National School Music Competition-Festivals were held, as previously announced, May 14-15 at Aberdeen, S. D., and Duluth, Minn. Sponsors were the public schools of both cities and the Convention Departments of the Associations of Commerce. A total of about 4,500 students participated.

—John E. Howard, Secretary

Region Four. National School Music Competition-Festival, announced in last issue for May 22-23 at Syracuse, has been canceled due to lack of funds, bus transportation difficulties, raised railroad rates, and directors' going into the armed services. A survey in this eastern area showed former participating groups voting 4 to 1 against holding the national activities this year.

—Arthur H. Brandenburg, Chairman

Region Five. Due to cancellation of the National School Music Competition-Festival scheduled for May 8-9 at Los Angeles, official recognition has been granted the contest held early in May at Reno, serving the greater part of Nevada and some of Wyoming.

Region Seven. National School Music Competition-Festivals were held, as scheduled, May 15-16 at Baton Rouge, La., and Nashville, Tenn. More than 1,200 students from eight states participated, comprising 16 bands and orchestras, 10 choruses, 15 ensembles, 90 solos.—Irving Wolfe, Nashville Chairman.

Region Nine. National School Music Competition-Festival took place May 8-9 at Omaha, Neb., for solos and small ensembles only. More than 500 schools participated.

Central Coast Section. California-Western Music Educators Conference. Annual spring music festival was merged this year with Northern California School Band, Orchestra, and Chorus Tournament-Festival, held in Santa Cruz, April 25. Officers are: President—Everett Schwarzmann, Santa Cruz; Vice-president—John Farrar, Santa Cruz; Secretary-Treasurer—E. Walters, Santa Cruz.—Everett Schwarzmann

Bay District. Annual spring meeting took place in Santa Rosa, April 11. This first meeting in the northern part of the district was well attended, a number of members traveling more than 100 miles, in spite of tire rationing. Schools of the Santa Rosa area presented an elaborate demonstration program of music education. Paul R. Farnsworth, associate professor of psychology at Stanford University, and Vincent Hiden, first vice-president of California-Western, gave addresses, and a panel group of well-known music educators outlined the progress being made in various sections of the district in the M.E.N.C.'s Music in the National Effort program.

—Charles S. Hayward, President

Northern District. At the meeting in Sacramento, April 25, Vincent Hiden, first vice-president of California-Western, reported on the National Conference, with especial reference to the Milwaukee convention.

Southern District. Luncheon meeting May 23 at Los Angeles City College. —Gertrude J. Fisher, President

Michigan School Vocal Association. Fifth annual Michigan School Vocal Music Festival of Area II took place April 10-11 at East Lansing. The 39 schools represented entered 82 soloists, 18 ensembles, 20 choirs, 13 glee clubs; 1,200 pupils performed in the massed chorus. —Russell W. Switzer

Florida Music Educators Association, newly affiliated, constitutes the music section of the Florida Education Association. Officers: Chairman—Fred McCall, Miami, president of Florida Bandmasters Association; First Vice-chairman—Olive Menz, St. Petersburg, acting chairman of Elementary Music Supervisors; Second Vice-chairman—Lila B. McKenzie, West Palm Beach, president of Florida Vocal Association; Secretary-Treasurer—A. G. Wright, Miami, president of Florida Orchestra Association.

Pennsylvania Forensic and Music League held its fifteenth annual state contests at Bloomsburg, April 24-25, with more than 5,000 students from eight district contests competing in the fifty-eight music and speech contests administered by the Extension Division of the University of Pittsburgh. Executive Secretary C. Stanton Belfour writes: "Like many other organizations responsible for contests, we wondered, after Pearl Harbor, just what to do. . . . We think we were justified in keeping the young people singing and playing this year. As to the future, we hope to continue contests as usual for the duration unless the schools decide that they cannot or should not continue. . . ."

New England Music Festival Association. At a meeting held in Providence, R. I., April 18, it was voted to postpone the competition-festival originally scheduled for May 22-23 for one year, due to travel conditions. An invitation from Plymouth, Mass., to hold the All-New England Concert Festival there in 1943 has been accepted. The tentative dates are March 17-20. The next meeting will take place September 26, place to be announced.

National Music Camp of Interlochen, Mich., founded in 1928 by Joseph E. Maddy and Thaddeus P. Giddings, will emphasize American music and musicians in its 1942 season, June 29-Aug. 4.

A non-profit institution offering high school and college courses in music, the latter under the auspices of the University of Michigan, the Camp employs a full-time artist teacher for each instrument of the symphony orchestra. Faculty members this season include, in addition to Mr. Maddy, professor of radio music instruction at the University of Michigan, Mr. Giddings, supervisor of music in the Minneapolis public schools, and Percy Grainger, members of the Metropolitan Opera Company and of the Cincinnati, Cleveland, Chicago, Detroit, Minneapolis, National, and N.B.C. symphony orchestras, as well as teachers from a number of universities and public school systems.

Louisiana Music Education Association. In view of its distance from Wisconsin, Louisiana was remarkably well represented at the Milwaukee convention: 27 teachers and directors attended the Louisiana luncheon. W. Hines Sims brought his 90-piece band from Fair Park High School in Shreveport, and other members of the state organization were present. —Ralph R. Pottle

John Adams High School Band, directed by Amos G. Wesler, was invited to play a Sousa march with the Cleveland Orchestra under Artur Rodzinski at the concerts of April 16 and 18.

High School of Music and Art. The 100-piece Music and Art Symphony Orchestra and 150-voice Music and Art Choral Society, composed of recent graduates of the high school organized for children talented in the arts made their debut in Carnegie Hall on May 7, under the auspices of the United Parents Associations.

Thirteenth Annual Chicagoland Music Festival will be held on August 15 at Soldier Field, dedicated this year to the armed forces of the United States.

Grace Morgan. Friends throughout the United States who were saddened by the death of Mrs. Morgan on April 10 extend sympathy to her husband, Russell V. Morgan, and their daughter, Harriet Anne.

French Hornists!

A new edition of the

COMPLETE METHOD for the FRENCH HORN

by OSCAR FRANZ

Revised and augmented by
Wm. Gebhardt of the
Boston Symphony Orchestra

A 1942 edition, containing 128 pages. Some progressive duets and exercises and important horn parts from orchestral numbers have been added to the original edition.

Paper Covers 2.25



SOLOS FOR FRENCH HORN

	<i>Solo & Piano</i>
R. Schumann... Abendlied	.50
C. Geist... Andante Pastorale	.60
G. Gottermann... Andante, Op. 14	.50
W. A. Mozart... Adagio from Concerto (Op. 107)	.75
L. van Beethoven... Adagio from Sonata Pathetique	.60
C. Geist... Andante Pastorale (Op. 13)	.60
W. A. Mozart... Aria from Magic Flute	.60
B. Godard... Berceuse from Jocelyn	.45
Ch. Gounod... Berceuse (Sing, Smile, Slumber)	.60
W. A. Mozart... Concerto (Werk 417)	1.50
W. A. Mozart... Concerto No. 3 (in Eb major) (Werk 447)	1.25
W. A. Mozart... Concerto No. 1 (D major) (Werk 412)	1.15
A. Goedicke... Concerto, Allegro, Op. 40	1.00
A. Goedicke... Concerto, Adagio, Op. 40	.75
R. Strauss... Concerto	1.50
C. M. Von Weber... Concertino (Op. 45)	1.25
H. W. Ernst... Elegia	.75
Gottwald... Fantasie Heroique (Sonate) (Op. 25)	1.00
F. Chopin... Nocturne (Op. 9, No. 2)	.45
L. Wiedemann... Nocturno	.60
F. Mendelssohn... Nocturn (Midsummer Night's Dream)	.60
G. Saint-Saens... My Heart at Thy Sweet Voice	.45
A. Glazunov... Reverie (Op. 24)	.60
L. van Beethoven... Sonata (Opus 17)	1.75
C. E. Bach... Spring's Awakening	.50
R. Schumann... Traumerel	.45
Von Weber... Romanza Appassionata	.60
Mendelssohn... On Wings of Song	.50
Mascagni... Intermezzo (Cavalleria Rusticana)	.45
Beethoven... Sonata (Op. 17)	1.75
Gounod... Dio Possente from Faust	.75
Liszt... Dreams of Love	.75
Wagner... Walther's Song from Meistersinger	.50
P.W.L. Cox, Jr. Horniste	.75

STUDIES FOR FRENCH HORN

Carlo Fontana... Studies from the Works of Gallay and others	1.00
C. Kopprasch... Sixty Studies for French Horn (Books 1 & 2), each	1.00

DUETS FOR 2 HORNS

(Without accompaniment)

Marie... Thirty Easy Duets (Books 1 & 2), each	.50
Carnaud... Thirty Progressive Duets	.75
E. Paudert... Six Duets	.75
H. Saro... Studies in Canon Form	.40
C. Th. Henning... Twenty-two Easy and Progressive Duets	1.00

TRIOS FOR 3 HORNS

(Without accompaniment)

J. D. Arlot... Twelve Trios	2.25
-----------------------------	------

QUARTETTES FOR 4 HORNS

(Without accompaniment)

C. Von Weber... Der Freyschutz (Fantasia) (with score)	1.00
A. Dewit... Quartette, No. 8 (Evening Bells, Merry Maidens, Swedish Dance, Erika Waltz)	1.20
A. Dewit... Quartette, No. 1 (Hunting Piece, Oriental, The Jester)	1.20
N. Tscherepnine... La Chasse (with score)	1.00
R. Wagner... Pilgrim's Chorus from "Tannhauser" (with score)	1.00
A. J. Arlot... Twelve Quartettes (with score)	3.00
B. E. Muller... Wald Lied (Revised by M. Pottag) (with score)	1.50

Supervisors and Teachers! Send for copies on approval. Ask for catalogs of music for woodwinds, brass instruments and band and orchestra.

THE CUNDY-BETTONEY CO., Inc.

Hyde Park, Boston, Massachusetts

LATIN AMERICAN SONGS AND DANCES

Selected List of Recordings of Popular and Folk Music With Explanatory Notes Prepared by Gustavo Duran Under Supervision of the Music Division, Pan American Union, Washington, D. C.

This annotated list is now available at cost price of 30¢ per copy, from the Conference office and from the National Bureau for the Advancement of Music, 45 West 45th Street, New York.

AD LIBITUM

E. S. B.

TO MANY AMERICANS the name "Russia" connotes but one thing—Communism. This is a pity, for no proper understanding of our powerful ally in the East can be gained by dismissing with a single word the rich complexities of a nation which has given the world Tolstoy, Dostoevski, Tchaikowsky, Pushkin, Koussevitzky and a host of others high in the arts which are a distillate of a country's character and accomplishments.

It would well repay the reader to scan an article in the April issue of *Tomorrow* magazine, in which the eminent Russian composer, Igor Stravinsky, now living in California, writes with deep discernment of the great Russian poet, Alexander Pushkin. It was Pushkin's dramatic poem that inspired Stravinsky's opera *Marva* in 1921. The composer confesses to an intimate bond linking him to Pushkin because of a sameness of approach in each to his art. Just as the poet once replied to a friend who asked him "What is the aim of poetry?" that "The aim of poetry is poetry," so Stravinsky once summed up his sentiments regarding music in similar words, "The aim of music is music."

Stravinsky recognizes the vital role played by Pushkin in Russian culture. His place was an exalted one, since he was not only poet but dramatist, historian, and founder of the present Russian language. In dedicating his opera taken from *The Little House in Colonna* not alone to Pushkin but also to Glinka and Tchaikowsky, Stravinsky grants the three Russians much in common, notably their complete "Russianness"; national elements in the three "seeped out spontaneously from their very nature," he asserts, and were not imposed from without, despite the varied influences which played upon them.

Although Pushkin was strongly impressed by Byron, and later Shakespeare, he was dominated by his intense feeling for Russia. Indeed, "there is nothing more organically Russian than Pushkin's poetry, so typically Russian that one hundred and three years after his death other countries have not as yet estimated his value. The works of Tolstoy, Dostoevski, Turgenev were circulated with prodigious rapidity in other countries and left, quite justly, deep and indelible marks, but there are few translations . . . of Pushkin's poetry. . . . Unfortunately, Pushkin's name itself, to the majority, remains another name in encyclopedias, and few suspect that, in justice, it should be revered on the same plane as those of Dante, Goethe and Shakespeare. . . ."

All who were privileged to see the Russian film based on the life of Pushkin, shown a few seasons ago in cinema houses featuring foreign films, received the unforgettable imprint of a rare and articulate spirit, whose poems are as movingly lovely in their rolling beauty as the coming of dawn, the aurora borealis, or other manifestations of nature's finer processes. To read his poetry is to tune in on a Russia we must comprehend before we can consider ourselves competent to pass judgment on an entity so complicated as the U. S. S. R.

UPON a friend's happy suggestion, one's bedside shelf contains at this moment two volumes which make an oddly assorted literary pair but offer the ultimate antidote for each other—Tolstoy's *War and Peace* (for rereading) and Ilka Chase's gayly-titled *Past Imperfect*. Each has much to give the reader who yearns for both quality and contrast.

Those who know Miss Chase through her stage, screen, and radio performances will find her book reflecting a personality of unique charm and interest. She wields a trenchant pen that records the bitter with the sweet, and no holds barred. A sophisticate from the world "go," she writes of the ultrasmart world she knows—and she knows plenty! Her brilliant wit shears through the social-theatrical-journalistic sandwich with an edge no less effective because sheathed in velvet, and she nicks herself as often as another.

A COLLECTION of rare documents and letters, including a letter from Felix Mendelssohn to Urelli Corelli Hill, first conductor of the New York Philharmonic Society, was recently presented to the Music Division of the New York Public Library by Helen Teschner Tas, the eminent violinist, in memory of her father, Dr. Jacob Teschner, according to a news release from Rockefeller Plaza. The letters are added to the collection of autographed memorabilia from great composers which is already possessed by the Library, and will be available to the public.

The documents were discovered by Dr. Teschner while on a hunting trip to Virginia, where by chance he met Hill's son, from whom he purchased them.

A DUQUESNE University English professor assures us that "it's great fun to call a drip a drip" and at the same time you are contributing toward a fresher and livelier language. This newly-found champion of "slanguage," Dr. Martin Griffith, professor of English and dean of the College of Arts and Sciences at Duquesne, explains that common words when subjected to overuse become weak and ineffective, hence urging us to new and more potent means of expression. But the professor warns that slang should be used "as any other condiment is used—sparingly but judiciously."

Particularly, asserts Dr. Griffith, is slang necessary to fill a void in the English language which "is singularly arid in certain words to express familiar relationships. . . . 'Sweetheart' is too strong and almost any other expression other than the current slang one is too expressive or stilted. . . ." In other words, professor, call the little woman "the battle-ax" and you're cookin' with gas?

CONTEMPLATING the tire, gas, and oil situation, one is apt at any time to be in the predicament of the man of whom it is told that he stopped his car at a filling station and called for two quarts of gas and a pint of oil, to which the filling-station operator sneeringly made reply, "O.K., sir, and would you like me to sneeze in your tires?"

ACCORDING to an item in *Musical America's* "Personalities" column, Lionel Barrymore has written a transcription for orchestra of one of MacDowell's *Sea Pieces* that was played by the Indianapolis Symphony.

The gifted Barrymores must have some difficulty in keeping their multifold talents charted, especially now that John's actress-daughter, Diana, adds another star to the family galaxy (and another parcel of temperamental T.N.T. to the Barrymore tradition, if Hollywood tales speak truly). Amid such a plethora of abilities, it is not surprising that some confusion exists as to who does which. Not all such confusion is authentic, however, as witness a story recently printed about the glamorous John:

Shopping in Hollywood one day, John made a purchase that he asked to have charged to his account. The clerk, conspicuously nursing a desire to stab the Barrymore pride, said "What name, please?" Being told "Barrymore" by the mildly astonished celebrity, whose face is supposedly known the world over, the clerk produced yet further resources of petty nastiness by asking "Which one?" This was too much for the Great Profile. Summoning his most withering tone, he hissed back, "Ethel!"

WHAT'S in a name? The President seemed to think there was almost too much when he began counting the responses which piled up at the White House following his S.O.S. for a name to differentiate this war from the previous World War. Names arrived post-haste from Australia and (presumably) Zanzibar, from the Halls of Montezuma and the Shores of Tripoli, or practically so.

An apt name for this war would help tide us over until history can take care of it. But one thing is sure—no appellation chosen by us will give satisfaction to the enemy. Of course we could call it "Excuse, please," which would sound fitting to the Nipponese but would baffle the Nazis, who never heard of such a thing; or "Heil, Hoodlums," accurate but oh so impolite.

Now that the President has engagingly informed a "sweet young thing" (*sic*) that our planes reported to be pasting Tokyo are based on Shangri-La, why not continue the fantasy by nicknaming this fracas the "Lost Herr-izon," or "Gone With Tibet"?

A BRILLIANT young matron who is a stickler for never using a common name if the scientific one can be substituted (and she does know her Latin, etc.) was eating luncheon with friends the other day when inspired to exclaim that she didn't know why, but all spring she had been hungry for proteins, just proteins. Her companions were too startled to ask if she ate them with *Armoracia rusticana* (brassicaceous) sauce, or maybe she is allergic to horseradish? Wonder what she does in lilac time . . . probably goes around in the morning dew, sniffing *Syringa vulgaris* like all get-out.

Cincinnati Conservatory of Music

JOHN A. HOFFMANN, DIRECTOR

*Under Auspices Cincinnati Institute of Fine Arts
Affiliated with University of Cincinnati
Institutional Member National Association Schools of Music*



Noble Cain

NOBLE CAIN, nationally prominent choral conductor, whose countless compositions for choral ensembles have brought him widespread popularity, will be a visiting member of the Cincinnati Conservatory summer faculty from July 20 to 31 inclusive. For the vocal supervisor, and of value to the instrumental supervisor, an intensive course (accredited) will be given daily from 1:30 to 4:30 P.M. The course will combine two divisions:

1. CHORAL LABORATORY. Chorus to be made up of high school seniors and the adult members enrolled in this class, with daily rehearsals of two hours' duration. This class will embrace all applied work in preparing choral numbers for performance. Choral problems will be discussed, as well as demonstrated, also interpretation, repertoire and selection of material for elementary, intermediate, junior and senior high school, glee clubs and a capella choirs.

2. SURVEY OF CHORAL LITERATURE. A lecture class one hour daily which will dwell on the development of choral music from earliest times to the present will discuss the larger forms. Masses, Oratorios, Cantatas and outstanding examples of choral music will be analyzed. The style of famous composers will be used.

CHORUS. In addition to Noble Cain's intensive 10-day course outlined above, a class of Choral Voice and Diction will be offered under the direction of JOHN A. HOFFMANN during the 4 weeks from June 22 to July 18. This will consider the technical problems of voice production, breathing, tone qualities and diction. Vocalises for chorus will be introduced. This class will also include Choral Conducting with participation in directing the chorus by the members of the class. Daily classes, 1 hour each.

To meet the additional needs of music supervisors in service throughout the academic year, the opportunity of combining the above courses with profitable study for credit value toward Graduate and Undergraduate degrees is available in all departments of Applied Music and Theory, Music Education (public school music), Dramatization and Foreign Languages during

6 Weeks From JUNE 22 to AUGUST 1 SPECIAL SUMMER FEATURES For Music Supervisors and Educators

BAND DEPARTMENT, under direction FRANK SIMON, conductor of the famous ARMCO Broadcasting Band and past-president of the American Bandmasters' Association. Daily rehearsals and weekly concerts.

BAND CLINIC, with FRANK SIMON, in which student conductors participate in rehearsals and public concerts. Special emphasis on baton technique, repertoire, interpretation, contest materials, etc. Frank Simon will also be available for a limited number of lessons in cornet and trumpet.

BAND FORMATION, by MERRILL VAN PELT, director of University of Cincinnati Band and director of instrumental music in two of Cincinnati's high schools. An exposition of maneuvers, floating designs and stunts with training devices.

For the stadium and field bands, for U. S. Military formations and bands in R.O.T.C. units.

ORCHESTRA, conducted by CHARLES F. STOKES, director of music for 13 years, Western Hills High School, Cincinnati, and in charge of instrumental division of Conservatory's Department of Music Education in Public Schools. All students of orchestral instruments have the opportunity of playing in summer orchestra without tuition. Nominal fee if credit is desired.

COMPLETE PUBLIC SCHOOL MUSIC DEPARTMENT, under direction of SARAH YANCEY CLINE. In addition to the Music Education courses offered at the Conservatory, Miss Cline will give an intensive one-week course (accredited) from June 29 to July 3, from 1:00 to 4:00 P.M., at the University of Cincinnati. This course is identified as Mus. Ed. s169.2, "Methods of Exploring Music for Young People." The University will also offer a course in "Junior High School Methods in Music Education" (Mus. Ed. s169.3) under Lilla Belle Pitts, from June 23 to June 27. Further details on these courses will be furnished by the University of Cincinnati upon request.

ACCELERATED COURSES FOR FRESHMEN. Planned to assist young men and women toward advanced curricular standing, special classes will be offered in the fundamental theoretical courses—harmony, sight reading and ear training—during two consecutive summer terms of six and five weeks each, thereby enabling such students to complete the first year's work in each or all three courses.

FOR THE PRIVATE AND CLASS TEACHER. PIANO NORMAL, embracing the aural approach to piano playing with special emphasis in the development of ear training as regards pitch, phrasing and nuance and correlated in the use of the fingers, hands and arms for reproducing what is heard. Children beginners and at advanced levels will demonstrate the approach and the results obtained from this method. Graded lists of teaching materials will be furnished and discussed. Daily classes (accredited) 6 weeks, conducted by Ilona Voorm.

76th SUMMER SESSION

6 weeks—June 22 to August 1

5 weeks—July 28 to September 1 (for Freshmen only)

For students pursuing advanced study and professional training. For students desiring degrees of Mus.B. and Mus.M.

For students desiring degrees B.Sc. and M.Ed. in Music Education—Public School Music—(in affiliation with the University of Cincinnati).

Normal methods and stimulating courses for private teachers. Courses offered in every branch of musical instruction.

Write for Summer Catalog

Dept. S

Cincinnati Conservatory of Music

Cincinnati, Ohio



77-BRAND NEW

Superb
Snappy
Styles of

TOWER
Tone-Tested
DRUMS

and
ACCESSORIES

See your dealer
or write for
CATALOG
Direct to

TRADE MARK

TOWER CORPORATION
ELKHART, INDIANA



W.T. ARMSTRONG
the Proud Name in
FLUTES

3 Models to suit

- EVERY TASTE
- EVERY PROSPECT
- EVERY POCKETBOOK

Built and guaranteed to give
a lifetime of satisfaction.

Write now for our new,
attractive and interesting
circular.

Inquire at any music store
today, or write for details.

EXCLUSIVE NATIONAL DISTRIBUTORS

TARG & DINNER, Inc.
The Wholesale Music Center
425 S. WABASH AVE. • CHICAGO

N. E. A. at Denver, June 28 - July 2

THE Music Educators National Conference, in its capacity as a department of the National Education Association, will participate in the eightieth annual convention of the N.E.A. in Denver, Colorado, June 28-July 2, 1942. John C. Kendel, director of music in the Denver public schools, and a member of the Executive Committee of M.E.N.C., is in charge of the music programs and the lobby singing. (See page 10.)

Music and American Youth

THE 1941-42 series of Music and American Youth broadcasts has established a distinctive record for excellence and variety, as well as originality in the case of many of the programs. Congratulations and appreciation are due to the committee on the broadcasts, the participating schools, and the National Broadcasting Company.

Tentative plans have been announced by the committee for 1942-43. "American Unity through Music" will be the theme for the entire series, and all schools scheduled to appear will be asked to prepare their programs to emphasize or illustrate some point or phase of the theme. Any aspect of music in the Western Hemisphere may be selected for development.

Schools desiring to be represented in the coming series should make application to the committee at once. Each school considered must be prepared to submit, not later than June 15, a brief sketch indicating the general outline of its proposed continuity. This is essential not only to facilitate the planning and scheduling of the entire series, but also to eliminate possible duplication of program ideas. It will be of advantage also if the applicant school be prepared to submit recordings of recent performances by the groups proposed for participation.

Applications, accompanied by the continuity outline, may be sent to George Hower-ton, chairman of the committee, Northwestern University School of Music, Evanston, Ill., or to Judith Waller, secretary of the committee and public service director of the Central Division of N.B.C., Merchandise Mart, Chicago.

School of the Air

MUSIC ON A HOLIDAY, with emphasis on Music as a Social Expression in Everyday Life, is the theme chosen by the M.E.N.C. Columbia School of the Air Committee for the 1942-43 series of broadcasts. The twenty-seven programs will stress music, both art and folk, related to United States holidays, such as Labor Day, Thanksgiving, Christmas, Lincoln's and Washington's birthdays, Easter, May Day, etc. Carleton Sprague Smith will continue as commentator.

The programs will be broadcast every Tuesday from October 6 through April 20 at the following hours: 9:15-9:45 A.M., E.W.T.; 2:30-3:00 P.M., C.W.T.; 9:30-10:00 A.M., M.W.T.; 1:30-2:00 P.M., P.W.T. Members of the Committee responsible for the programs are: Osbourne McConathy (chairman), Mabel Bray, Ernest Hesser, Lilla Belle Pitts, George Spangler, Carleton Sprague Smith, and Vanett Lawler.

The broadcast manual is now in preparation by the School of the Air Committee and will be available soon from the Columbia Broadcasting System, 485 Madison Avenue, New York, or from M.E.N.C. headquarters, 64 East Jackson Blvd., Chicago.

Affiliations

READERS who keep an eye on the masthead page (2) from issue to issue, must note with satisfaction the continued increase in the M.E.N.C. family of affiliated state units. Additions since last mention on this page: Connecticut Music Educators Association, Illinois Music Educators Association, Indiana Music Educators Association, Florida Music Educators Association. Officers of F.M.E.A. are given on page 61.

1943 Conferences

FOLLOWING is the schedule for the Division meetings of the Music Educators National Conference to be held in the Spring of 1942: Southern, Atlanta, March 5-7; Southwestern, Oklahoma City, March 12-16; North Central, Cincinnati, Ohio, March 20-24; Eastern, Rochester, N. Y., March 27-31; Northwest, Seattle, Wash., April 10-14; California-Western, April 18-21.

Contributors to this Issue

CHARLES A. THOMSON is chief of the Division of Cultural Relations in the Department of State. • DOMINGO SANTA CRUZ, dean of the Faculty of Fine Arts of the University of Chile, in Santiago, is one of his country's most important composers. For several years in the 1920's he was in the diplomatic service. Upon his return to Chile he revived the languishing Bach Society there and subsequently founded a number of magazines of the arts. He is best known for his choral and orchestral works. A movement from his suite of five pieces for orchestra was played on the Columbia School of the Air of the Americas program of April 14, Pan American Day. He came to the United States this spring under the auspices of the Pan American Union, to attend the Milwaukee convention of the M.E.N.C. and visit schools and departments of music. While here, he has been making arrangements in various cities for the showing of the Chilean art exhibition, now touring this country. • MARSHALL BARTHOLOMEW, director of the Yale Glee Club, has toured both Europe and South America with his well-known chorus, the latter continent in the summer of 1941, under the auspices of the Coördinator of Inter-American Affairs. • JOHN W. BEATTIE, dean of the School of Music, Northwestern University, is a member of the M.E.N.C. Editorial Board and Research Council. He served as president of the Conference in 1921. • LOUIS WOODSON CURTIS is director of music education in the Los Angeles public schools. He was president of the M.E.N.C. 1938-40. • MAJOR HAROLD W. KENT is Education Liaison Officer in the Radio Branch of the Bureau of Public Relations of the War Department. • WILLIAM G. CARR is secretary of the Educational Policies Commission and associate secretary of the National Education Association. • MAJOR HOWARD C. BRONSON is Music Officer in the Special Services Branch of the War Department. His musical career has included the directorship of the 51st Field Artillery Band in World War I and of the distinguished municipal band of Aberdeen, S. D. For eight years Major Bronson played clarinet under Sousa. • JOSE' D. MASTERS directs instrumental music at Oklahoma Baptist University, Shawnee. • SVEN LEKBERG is chairman of the Division of Music, Simpson College, Indianola, Iowa. • HUGH GUNDERSON is assistant professor of music at Western Kentucky State Teachers College, Bowling Green.

C. V. Burtel

